DWBULLETIN

THE MONTHLY NEWS 'ZINE

NUMBER 23 JUNE 1985

Radio 'Who

AS PART WAY TOWARDS FILLING THE CHASM LEFT BY DOCTOR WHO'S TELEVISION SUSPENSION B.B.C. RADIO FOUR WILL, THIS JULY, AIR A ONE HOUR DOCTOR WHO SPECIAL, STARRING COLIN BAKER AS THE DOCTOR AND NICOLA BRYANT AS PERI.

INSTIGATOR OF THE PROJECT IS THE PRODUCER OF RADIO FOUR WHO APPROACHED MICHAEL GRADE IN APRIL FOR PERMISSION TO "BORROW" THE SERIES AND ITS CHARACTERS FOR A RADIO PRODUCTION. GRADE READILY AGREED AND A WRITER FOR THE PRODUCTION WAS SOON FOUND IN ERIC SAWARD.

SAWARD IS PARTICULARLY ENTHUSIASTIC ABOUT THIS PROJECT IN THAT IT WILL ALLOW HIM AN OPPURTUNITY TO PRESENT THE DOCTOR WHO MYTH UNFETTERED BY THE VAGARIES OF TELEVISION DIRECTORS. ALTHOUGH NO DETAILS OF THE PLOT ARE BEING RELEASED, IT IS BELIEVED THE PROGRAMME WILL COMMENCE WITH THE DOCTOR AND PERI AS THEY WERE AT THE END OF 'REVELATION OF THE DALEKS', ALSO SCRIPTED BY SAWARD.

ON THE TECHNICAL SIDE, THE B.B.C. RADIOPHONIC WORKSHOP WILL BE HANDLING DESIGN OF ALL THE 'AUDIO' EFFECTS, AS WELL AS SUPPLYING THE STOCK SOUNDS FROM DOCTOR WHO'S OWN ARCHIVE (E.G; THE TARDIS EFFECTS).

THIS PROGRAMME IS ONLY THE SECOND TIME DOCTOR WHO HAS BEEN TRANSLATED INTO THE RADIO MEDIUM — THE PREVIOUS ENDEAVOUR BEING IN 1976 WHEN TOM BAKER AND ELISABETH SLADEN RECREATED THEIR ROLES OF THE DOCTOR AND SARAH JANE FOR A HALF HOUR EDUCATIONAL SCHOOL'S BROADCAST ABOUT THE ORIGINS OF THE EARTH.

TRANSMISSION OF THIS SERIAL WILL BE IN SIX TEN-MINUTE SEGMENTS, BROADCAST DAILY IN JULY SOMETIME. THE DEFINITE DATES AND TIMES HAVE YET TO BE FIXED.

THE NEXT ISSUE OF DWB WON'T BE OUT TILL THE END OF JULY SO KEEP AN EYE ON 'THE RADIO TIMES' FOR DETAILS.

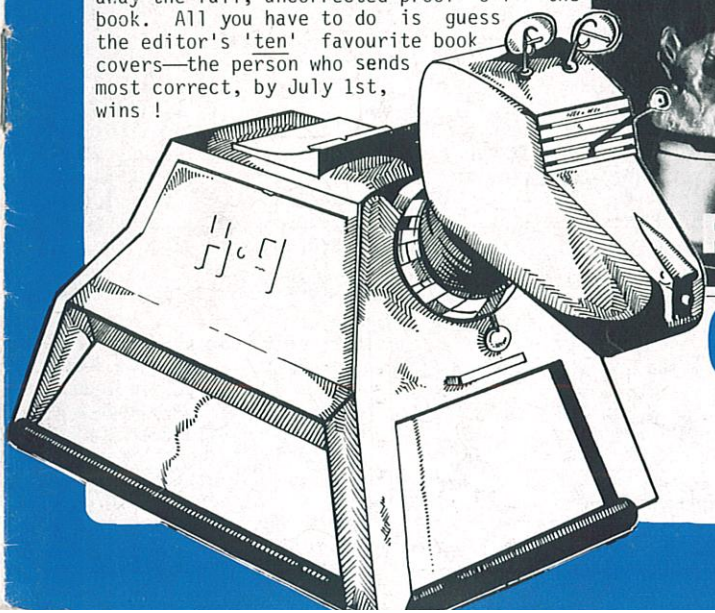
Number 100

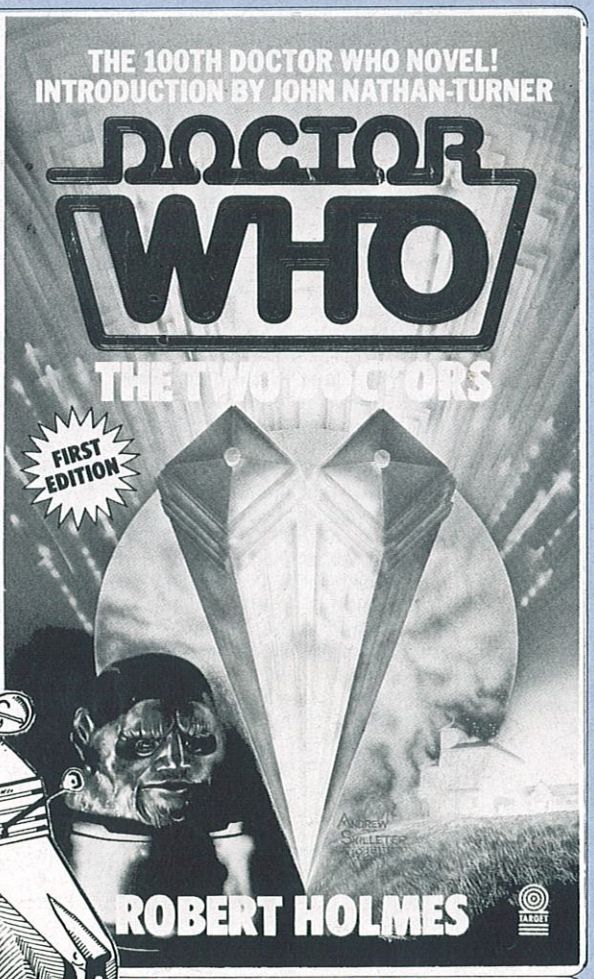
DISTURBED BY THE TIME TRAVEL EXPERIMENTS OF THE EVIL DASTARI AND CHESSENE, THE TIME LORDS SEND THE SECOND DOCTOR AND JAMIE TO INVESTIGATE. ARRIVING ON A STATION IN DEEP SPACE, THEY ARE ATTACKED BY A SHOCK FORCE OF SONTARANS AND THE DR. IS LEFT FOR DEAD.

ACROSS THE GULFS OF TIME AND SPACE, THE SIXTH DOCTOR DISCOVERS THAT HIS FORMER INCARNATION IS VERY MUCH ALIVE, TOGETHER WITH PERI AND JAMIE HE MUST RESCUE HIS OTHER SELF BEFORE THE PLANS OF DASTARI AND CHESSENE REACH THEIR DEADLY AND SHOCKING CONCLUSION...

HARDBACK: AUGUST, PAPERBACK: DECEMBER.

December is an historic date for Target, the paperback section of W.H.Allen & Co., as it will see the publication of the 100th novel in 'paperback' of their popular DOCTOR WHO range. The book, written by Robert Holmes, is Season 22's THE TWO DOCTORS, which will actually be available initially in hardback from August. To celebrate, DWB is giving away the full, uncorrected proof of the book. All you have to do is guess the editor's 'ten' favourite book covers—the person who sends most correct, by July 1st, wins !





Graham Williams EXCLUSIVE inside...

EDITORIAL

Up to now I've kept silent my own personal feelings regarding the show's suspension. Now that much of the dust has settled, I feel safe in giving my own views without the danger of them being influential...

Although I did not at first, I now welcome the postponement. This issue (p. 13) finally confirms the Producer of the 23rd Season as John Nathan-Turner. There was always a doubt, in my mind anyway, he would be asked to stay as the odds seemed stacked against him, but we can at least rest assured that the season won't be in the hands of a 'wind-up' producer. It is patently clear that JN-T is going to have to rethink the next series very carefully if the show is to continue. Whether his claim recently that the 'revamp' simply refers to switching the series back to 25 minute episodes, with the possibility of new titles, was an easy cop-out or not, whatever happens the show cannot survive beyond Season 23 if he continues it in the same direction he has been doing—the public won't want to know, however much we may enjoy it. It is time for JN-T to assess the popularity of the largest - rated era ever—that of Philip Hinchcliffe. He would do well to hold meetings with those 'talents' who were instrumental in the success of that era, and better still, to invest in their talents for Season 24 —— David Maloney, Chris Boucher, Roger Murray-Leach (as well as Robert Holmes) to name but just a few. Still active in their respective roles as director, writer, designer (and even script editor !) it is they, and only they who hold the key for many more seasons to come. It's interesting to note that the one story in JN-T's years that came closest to emulating Philip Hinchcliffe's era was by Robert Holmes (the only 'old' writer apart from Terrance Dicks to return). CAVES OF ANDROZANI followed a typical '80s story, PLANET OF FIRE, and so predictably, in its first week, carried over a modest audience of 6½ million. Is it really surprising that, as soon as word got out in the week leading up to parts 3 and 4 that a really exciting and uncontrived piece of 'WHO was on telly again, the audience for those two episodes were nudging 8 million ? Yes, it was the week of the incarnation, but the first story of a new Doctor is always more popular—by TWIN DILEMMA part 4, ratings had tumbled to a disgraceful 6 million !

For DOCTOR WHO's sake, let's see some competent thought put back into the show. I, for one, think the 9 month wait will be worth it !

DWB

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5 - 6: SEASON 22 OVERVIEW; A round-up of your views on the recent series.

7 : LETTERS(Cont'd).

8 - 11: INTERVIEW; First part of a major investigative interview with ex - Producer, Graham Williams.

12-13: NEWS (With thanks to Jeremy Bentham (C.M.S.), Nigel Robinson (W.H.Allen) and Richard Starkings (Marvel).

14-15: CARTOONS, NEXT ISSUE, ADVERTS.

16 : VIDEO COVER(5); 'Vengeance on Varos' by Judith Bailey.

THE CANCELLATION— IS THE D.W.A.S. BEHIND WITH THE TIMES ?

SOUND OFF

It is time that everyone concerned with the programme stopped celebrating the fact that DOCTOR WHO has now been running for 22 years and take a look at the viewing figures. Quite honestly, I feel that we (the fans) tend to overrate its popularity. DOCTOR WHO IS NOT AS POPULAR AS WE LIKE TO THINK IT IS.

In my opinion the programme has all but alienated itself from the general public. This is something I have suspected over the last few years. To be frank, the majority of T.V. viewers could not care less if it was never shown again !

How many people do YOU know who watch it who are not fans of the series ? It has now developed into one of those shows you either love or hate. A show ONLY enjoyed by the fans.

It's all very well to point to the Press publicity surrounding the cancellation and the fact that the 'opposition' have given a lot of support, but there is more to this than meets the eye. The British Press never miss an oppurtunity to criticise the BBC—a Press which is obsessed with the idea of aboloshing the licence fee and commercialising the corporation. And I would have thought that if ITV really thought that the show was so popular they would have been delighted at the Beeb's 'mistake' and would have kept quiet. The only reason they are so keen to jump on the bandwagon is that it gives them another oppurtunity to stab the BBC in the back.

The only point I am trying to make is that DOCTOR WHO has no divine right to immortality purely on the basis that it has been going for so long (the way some people go on you would think the show had been running continuously for 22 years without a break). No sooner had the 20th anniversary celebrations ended than people were talking about the 25th and 30th anniversaries !

The axe has fallen on many BBC productions which have enjoyed far greater popularity than DOCTOR WHO, which will inevitably go the same way unless things improve. JN-T's main concern MUST be to improve the viewing figures. Stories like CASTROVALVA, SNAKEDANCE, ENLIGHTENMENT and even PLANET OF FIRE may be intellectual adult drama to the members of D.W.A.S., but I believe that these types of stories do more harm than good. Indeed, many D.W.A.S. members have commented that it often requires more than one viewing of a story to completely understand it !

For crying out loud, if WE can't understand the plots then HOW on earth can any casual viewer, who is only likely to see a story once, expected to ?!?

It is NOT necessary to have such contrived plots to provide good and exciting drama. Many of the show's true classics are basically staightforward adventure stories capable of being enjoyed by almost anyone not familiar with the history of the programme; DALEK INVASION OF EARTH, TOMB OF THE CYBERMEN, THE SEA DEVILS, GENESIS OF THE DALEKS, THE VISITATION... to name but a few.

Exactly how much attention the production team pays to the D.W.A.S. I do not know, but it is pretty obvious that what the fans want, and what the general public look for in a programme, are not the same. To many fans Season 22 was one of the best for years but in terms of viewing figures it was one of the worst. The fans MUST accept that changes MUST be made. We must be prepared to put aside our own bias and ask ourselves WHY people do not watch the show.

Michael Grade said, in the 'Daily Mail', that the protest came from *"...a special interest group. The rest of the world would hardly notice its temporary absence"*. Well, I hate to say it, but I would find it difficult to disagree with that statement. After all, the size of the protest was even given a false perspective due to the fact that many people followed the D.W.A.S. executive's instructions to write to all five addresses listed in their emergency bulletin.

The argument that the show should be shown later in the evening to attract more viewers does not convince me. If people wanted to watch DOCTOR WHO they would make an effort to whatever time it was on. If the idea that viewers would watch because it came on after 'Jim'll Fix It' was used, then surely this is only adding fuel to the suggestion to drop it altogether as, by the same token, something new and less expensive could be shown in the same slot to 'catch' the viewers.

The production team ought to pay less attention to great continuity extravaganzas, such as ATTACK OF THE CYBERMEN. These mean absolutely NOTHING to 99% of the viewers.

Less should be made of the fact that the Doctor is alien and his ridiculously over the top costume should be replaced by something more subtle. For example, his apparel in part one of REVELATION OF THE DALEKS was a vast improvement.

Another aspect of the show which has done little to enhance its reputation are some of the pathetic 'monsters' served up over the last few seasons. It may be easier for the fan to dismiss the snake in KINDA (to use an example) and point to some of the more positive aspects of the production, but it is the BAD bits most people tend to remember. The sight of that Myrka thing was enough to have many people reaching for the remote control unit. If the budget will not stretch to realistic monsters, then such scripts should be rewritten.

As far as the possibility of U.S. fans financing the show is concerned, I for one would not be in favour. I am not anti-American, in fact I didn't even object to their seeing THE FIVE DOCTORS before us, but DOCTOR WHO is not a charity and I cannot help wondering what demands the Americans would make concerning the future of the series.

To conclude with we must accept that the BBC is NOT in business to cater for minority groups like the D.W.A.S., and unless the ratings increase, the prospect of another 22 years of DOCTOR WHO is about as likely as that of Maureen O'Brien attending one of their conventions !

'SOUND-OFF' was brought to you this month by RONALD McDEVITT from Inverkeithing, Fife.

KENNETH HORLOCK, *Gillingham, KENT*

Ratings wise, DOCTOR WHO is not really all that secure. True, 7 million is not a figure to be scorned, but it must be said that it's always more likely to dip to 6 than rise to 8 these days and we, like the BBC, must ask why?

Since the 20th Season, the standard of stories has, to my mind, improved. This year in particular has been very strong, or at least for fans it has...Things like the return of Totters Lane, Troughton and Hines, even the reference to a Jon Pertwee adventure on Karfel... may indeed delight the fans but is nostalgia enough to excite the general public ? Apparently not. It must also be said that DOCTOR WHO has always tended to be at its most popular when at its most different, be it a complete change of direction with Pertwee or the same things done enterprisingly different with Tom Baker. The show hasn't notably changed direction now for about 10 years, the most experimental idea during that period being the Key To Time series of 1978. It's had chances though. When I heard that Matthew Waterhouse was to be killed off, I had visions of CASTROVALVA ending with Davison holding Adric's dead body and swearing vengeance once and for all on the Master, with events building up throughout the season to a pulse-pounding showdown. I'm sure the papers would have picked up on the tension such a series would've generated.

That's basically what DOCTOR WHO needs I think, something to capture the imagination of the general public and not just the fans. Ironically, the postponement stands more chance of doing that than any of Season 22's offerings.

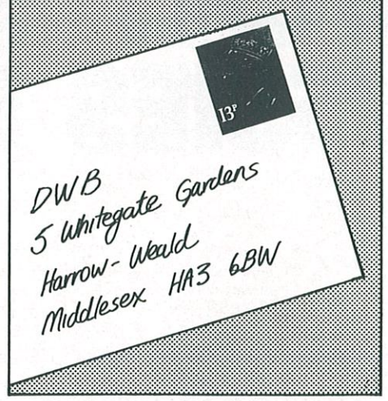
WILLIAM PRESTON, *LONDON SW6*

If anything has arisen out of the crisis over the future of DOCTOR WHO it is the fact that the programme has now to set limitations for itself. It is really not feasible for DOCTOR WHO to compete against programmes such as 'The A-Team'. It is not a glossy, upmarket action show and should never try to be. DOCTOR WHO should take as its priorities programme quality and consistency rather than shallow 'cheap thrill' drama such as the majority of cop-shows. DOCTOR WHO has always been different and that is why it has lasted so long. So, it doesn't usually get more than 7½ million viewers because everyone else wants to watch the other side. All this proves is that DOCTOR WHO should not be in that slot in the first place. The solution is a change in the image of the programme, not a change in the programme itself. The BBC should stop seeing it as a show for kids, and put it on later in the evening or, preferably, on BBC2. If it was on BBC2 it would be one of the top rating shows on that channel. If ratings were the sole criterion for the existence of a TV programme we would have no Channel 4; few shows on that channel have ratings above three million. I can't help feeling that Michael Grade is ignoring the wood for the trees, for I believe that a few shifts in position would be the answer. If the desire of the BBC is to improve the programme then they could start on the basics—like something called a-c-t-i-n-g—I truly thought that, however ingenious the scripts, the acting in VENGEANCE ON VAROS was in many instances diabolical, and almost amateurish !

SIMON GEORGE, *Roby, LIVERPOOL*

I have been outraged by Mr. Grade's comments in reply to the letters of complaint printed in the 'Radio Times'. He says that the response of fans has been *"bordering on the hysterical"* and that the decision was made because *"ratings for the current series have been disappointing"*. Apart from insulting the licence paying public, his reply also seems hypocritical. Fans are not the only ones being *"hysterical"* surely ? Mr. Grade himself is being alarmist in taking the series off the air when he sees a few ratings below the normal 8 million figure.

LETTERS



ROGER DILLEY, *Burnham-on-Crouch, ESSEX*

I was most impressed with your coverage of the proposed cancellation. As a fan who cares (pardon the pun) I too was annoyed to be tagged *"hysterical"* and so I wholeheartedly agree with J.Jeremy Bentham's views on the matter. I also liked your special letters section, and Peter Anghelide's letter in particular was well set out and eloquently written. It's so nice to find a fan who doesn't let his *"hysteria"* out shine his ability to write good english—Mr. Grade, please note !

Did Ernest Clumpton really play a revolting prisoner in THE FRENCH REVOLUTION ?

DENNIS CATTELL, *Eastville, BRISTOL*

Am I the only person to remember a time, about three years ago, when the BBC did threaten to cancel DOCTOR WHO in ambiguous terms if people didn't buy their TV licences ? It was the time of the last licence evasion campaign, sometime in '82 I think. Many of the non-tabloid papers carried a full page advertisement. It was immediately eye-catching because it was a collage of some of the Doctor's enemies, eg: Daleks, Cybermen, Zygons etc. The words at the bottom of the page seemed definitely threatening and I recall the message went something like: *"A lot of people don't pay for their licences. We don't like that at the BBC. If it goes on, we will do what this lot have failed to do and dispose of the Doctor..."*

JONATHAN LEWIS, *Blackpool, LANCASHIRE*

The furore concerning the suspension does seem a little strange to me. From the announcement on the 6 O'Clock BBC News onwards, the Beeb always said it would be back on the air in late '86—it NEVER was a cancellation ! In the 'Radio Times', Michael Grade said they needed the delay to sort out the series and put it back on the rails, and that certainly seems to be a good idea to me. Of late, it's been far too patchy and confused as to who its audience ought to be, or rather, unable to produce stories which appeal to its full audience simultaneously; TIMELASH won't have enthralled the adults, while REVELATION OF THE DALEKS is about as horrific as television can be and definitely not for the kiddies ! And the fact that the Beeb hasn't given it up after years of falling ratings is surely a hopeful sign ?

DAVID GAYE, *Sittingbourne, KENT*

Wasn't the letter issued by the BBC a good laugh ? *"Another miraculous escape for fiction favourite"*. Have I missed something ? When was DOCTOR WHO cancelled before ?!

DARAGH CARVILLE, *Armagh, NORTHERN IRELAND*

The BBC's decision to "rest" the show for 18 months has, of course, disgusted me. However, if the promises of a new image are fulfilled, DOCTOR WHO could benefit. I wonder if Milton Subotsky would consider making a third film in the interim period ? After all, the programme has never been so popular (in the States at least).

JEFF ARNOLD, *Halstead, ESSEX*

The list of writers for the cancelled season was interesting and one can't help wondering if the recent trend to praise Graham Williams might have had some influence in the choice. Wally K.Daly is also a great comedy writer, as anyone who has listened to his plays will testify. Robert Holmes is also famous for his ability to mix humour with drama, and THE TWO DOCTORS suggests that the humour is currently the stronger of the two. Indeed, humour was on the increase throughout the 22nd Season, reaching a peak in the long inserted Tardis scene featuring Herbert and the Doctor in part two of TIMELASH. Can John Nathan-Turner have taken the show full circle, and how long will it be before he actually tries to recreate his own era ?

DARREN SHORT, *Longlevens, GLOUCESTER*

Some areas of fandom, in the light of the BBC's diabolical actions, are shamefacedly embarrassing advertisements for the programme. Take your fanzine for example and flick through issue 17/18 and look at 'The JN-T Era' article. This ably demonstrates the shameful attitude of a supposed 'fan' to the programme he is presumed to enjoy and respect. And look at the rest of the market. Fanzines here, fanzines there, all criticising Colin Baker, JN-T, this story, that story, sets, monsters, direction...you name it ! And yet, when some BBC Executive comes along and boots our favourite off the schedules there is a huge uproar from the fans who had, a few weeks before, been slagging off Season 22's opener or whatever ! Come along, chaps, let's get some sense into what we say about the programme. Let's think next time we sit down to criticise whatever takes our fancy. The BBC could be excused for supposing we didn't want any more DOCTOR WHO, judging by the way some fans boo, and mumble and grumble over the present stories and styles !

ANDREW GLAZZARD, *St. John's, WORCESTER*

You do seem to be taking a very pro-JN-T stance ever since you printed that interview with him. I found myself disliking both him and Colin Baker very much at DWASocial—their constant sycophantic comments towards each other was something I found particularly odious. As a producer he is, admittedly, very difficult to fault; he has raised the production values of the programme to previously unimagined heights. However, we must not forget that he is responsible for programme policy too, and has a duty towards the scripts as well, and in both these aspects I think he has failed. His "policy" of badly-acted guest stars, the onus on special effects instead of scripts and characters, and his total inability to project any kind of 'atmosphere' into his productions (something which both Philip Hinchcliffe and Graham Williams were very good at) have all made me believe that the sooner he leaves the better ... I cannot help thinking that his comment at the Social that Season 23 will be his last was another wolfcry to drum up support, and Baker's scotching of this statement looked suspiciously stagemanaged.

Still, we can but hope...

LEO TELLING, *Beckenham, KENT*

Well, what can I say ? DOCTOR WHO is postponed, the fans are up in arms, the Press have launched the now mandatory campaigns, but still I find myself asking : *"Do I really care ?"*

Heresy to some, perhaps, but never the less I find it hard to drum up a lot of support for the programme these days. The main comment has been that repeats are not allowed as the show *"must be kept fresh"*, as we have been told. Perhaps I'm reading too much into this season, but surely it has been composed of re-hashes of old favourites ? When four out of five stories rely on old ideas for both their plot and their appeal it is hardly indicative of a fresh approach. Most of Season 22 is an example of how the past has come to rule the present.

While I hear the ravings of fans to

(Continued on Page 7...)

AUSSIES REVOLT ! or... REVOLTING AUSSIES !

AUSTRALIAN FAN 'LEADERS' HAVE REACTED HARSHLY TO NEWS OF THE SHOW'S POSTPONEMENT, NOT LEAST PERHAPS THE MOST INFLUENTIAL NAME IN AUSTRALIAN FANDOM, ANTONY HOWE, WHO FOR EIGHT YEARS WAS THE FOUNDER AND PRESIDENT OF THE 'AUSTRALASIAN DOCTOR WHO CLUB' AND PUBLISHER FOR THIRTY FIVE ISSUES OF AUSTRALIA'S MOST WELL KNOWN AND, INDEED, WORLD FAMOUS FAN MAGAZINE 'ZERINZA'.

ANTONY AND HIS 'CREW' RECENTLY CREATED A STORM OF CONTROVERSY BY ANNOUNCING THEY WILL BE CEASING PUBLICATION OF 'ZERINZA' AFTER #35, STATING THEY: "NO LONGER HAVE THE MOTIVATION TO KEEP GOING. WE CANNOT REMAIN SUPPORTIVE OF A SERIES THAT HAS SUNK TO THE ABYSMAL DEPTHS WHICH WERE SO DISQUIETINGLY DISPLAYED IN 'TWIN DILEMMA'". ANTONY WENT ON TO SAY IN #32'S EDITORIAL: "I CAN'T REPRESENT A FAN CLUB FOR A SERIES THAT HAS BEEN COMPLETELY CHANGED. I WILL NOT SUPPORT JN-T'S NEW SERIES IN PUBLIC, SO I HAVE RESIGNED AS PRESIDENT OF THE AUSTRALASIAN DOCTOR WHO FAN CLUB, AND I WILL CEASE THE PUBLICATION OF 'ZERINZA' WITH #35".

AND ANTONY ISN'T ALONE AMONG AUSTRALIAN FANS IN HIS CONTEMPT FOR THE PRESENT QUALITY OF THE SERIES, HIS SUCCESSOR AS PRESIDENT IS DALLAS JONES, EDITOR OF THE CLUB'S EIGHT YEARLY NEWSLETTER, 'DATA EXTRACT', WITH A PRINT RUN OF TWELVE HUNDRED, IN THE APRIL/MAY ISSUE THE FOLLOWING APPEARED AS A POSTER EMBOSSED WITH THE OFFICIAL DOCTOR WHO LOGO...

SAVE DOCTOR WHO

* **ALTHOUGH THE BBC IN ENGLAND HAVE ANNOUNCED THAT *DOCTOR WHO* WILL RETURN IN LATE 1986, THIS IS OVER 18 MONTHS AWAY AND A LOT CAN CHANGE IN THAT TIME..**

* **THE BBC HAVE STATED THAT THE SHOW WAS CANCELLED AND THEN 'POSTPONED' BECAUSE OF "BAD STORIES" AND LOW RATINGS IN BRITAIN. THIS CAN ONLY MEAN THAT THE PEOPLE PRODUCING THE SHOW HAVE NOT KEPT IN TOUCH WITH THE WISHES OF THE GENERAL PUBLIC.**

* **FOR *DOCTOR WHO* TO SURVIVE, NOT JUST FOR 1986, BUT BEYOND, A NEW PRODUCTION TEAM IS ESSENTIAL. THERE HAVE BEEN 10 PRODUCERS IN THE SHOW'S HISTORY, SO A CHANGE IS QUITE NORMAL.**

* **SO TO SEE *DOCTOR WHO* CONTINUE PERMANENTLY, WRITE TO THE B.B.C. (ADDRESS BELOW) AND BEAR IN MIND THE INFORMATION ABOVE.**

WRITE TO :—

MR ALASDAIR MILNE,
MANAGING DIRECTOR,
BRITISH BROADCASTING CORPORATION,
c/— BBC T.V. CENTRE,
LONDON W12 8QT,
ENGLAND

NOW!

Authorised by:—
THE AUSTRALASIAN DOCTOR WHO FAN CLUB,
c/— PO BOX 148, Gladesville 2111 NSW Australia.

PLEASE DISPLAY POSTER ON NOTICEBOARD OR IN WINDOW
Feel free to make, and distribute, copies.

THIS WAS ACCOMPANIED BY A PARAGRAPH IN THE EDITORIAL, APPARENTLY SPEAKING ON BEHALF OF THE CLUB'S MEMBERS: "AFTER A LOT OF THOUGHT AND PARTICULARLY NO NEGATIVE REACTION TO THE STOP PRESS ON LAST ISSUE'S WRAPPER IT HAS BEEN DECIDED THAT THE CLUB'S POLICY ON THE CANCELLATION, NOW POSTPONEMENT, IS AS FOLLOWS; THE B.B.C. HAVE STATED THAT THE CANCELLATION/POSTPONEMENT WAS DUE TO FALLING RATINGS AND 'BAD' STORIES AND THEREFORE AS THE CLUB WISHES TO SEE THE SHOW CONTINUE, BUT NOT JUST FOR NEXT YEAR ONLY, IT MUST TAKE THESE POINTS INTO CONSIDERATION. IF THE BRITISH PUBLIC ARE NOT WATCHING DOCTOR WHO SOMETHING MUST BE DONE TO CHANGE WHAT THEY ARE SEEING AND THE ONLY VIABLE ANSWER THE CLUB SEES TO ACHIEVE THIS CHANGE IS A CHANGE OF PRODUCTION CREW. SOME PEOPLE MAY SAY THEY LIKE WHAT THEY HAVE SEEN IN THE LAST COUPLE OF YEARS, BUT AS STATED ABOVE UNLESS IT IS CHANGED THE SHOW IS LIKELY NOT TO CONTINUE FOR MUCH LONGER. TO HELP WITH THE SAVING OF THE SHOW THE CLUB IS PRODUCING A POSTER AND IS ASKING MEMBERS TO OBTAIN COPIES OF THIS POSTER AND PUT IT UP ANYWHERE THEY THINK IT MIGHT HELP(LIBRARIES, BOOKSHOPS, COMMUNITY NOTICEBOARDS, ETC)..."

IN THE SAME ISSUE ANTONY HOWE SUMMARISES HIS FEELINGS WITH THE FOLLOWING ARTICLE (PLEASE NOTE; THE VIEWS EXPRESSED IN THIS ARTICLE DO NOT NECESSARILY REFLECT DWB'S OWN VIEWS ON THE MATTER) :

A REBIRTH IN 1986 ?

BY ANTONY HOWE, FOUNDER AUSTRALASIAN DOCTOR WHO CLUB, PRESIDENT 1976—84.

"DOCTOR WHO'S SUCCESS ... IS DUE TO ... CHANGES OF LEAD ACTOR AND PRODUCER".

Those words spoken by JOHN NATHAN-TURNER himself in 1981 (interview in 'Time Meddler'#2 page 19, Canadian fanzine) are true today. If Nathan—Turner cared about the series more than his own ego, he would announce that he would NOT produce another year, a SIXTH year, of DOCTOR WHO. Only a NEW Production Team with fresh ideas can revive DOCTOR WHO in 1986. There have been ten different Producers in DOCTOR WHO's 21 years, and even more Script Editors. Dust off your DOCTOR WHO reference books and see, you will find a lot of talented people have worked on the series, long BEFORE we EVER heard of Nathan-Turner, Saward and Colin Baker. What do any of these three men really have to offer for 1986 ? Are they unique ? Do they have talent no one else possesses ? NO. They must, and can, all go.

Unfortunately, blind to the production history of the show, timid and conservative fans, and Nathan-Turner apologists, have begun trying to prevent criticism of Nathan-Turner, with several apparently reasonable, but really illogical claims, such as:-

A NEW PRODUCER 'WOULD NOT UNDERSTAND THE SHOW', NOR ACHIEVE A HIGH ENOUGH STANDARD TO MAKE IT SAFE FROM THE AXE A SECOND TIME IN 1986/7.

ABSURD. Nathan-Turner has proved, time and again, that HE does NOT understand the show and can NOT achieve a high standard. The axing of DOCTOR WHO is proof of this, and the poor ratings reinforce it. What more DISASTERS must Nathan-Turner produce to silence his apologists and to convince them that he must go? For go he must, and Eric Saward and Colin Baker with him.

In the series' production - history many people NEW to the show have proven to be its most-successful-ever makers. Verity Lambert was a new and untried producer but she and David Whitaker launched the series ! Gerry Davis, one of the best-ever script editors, was 'new' and whilst script editor, he later co - created the Cybermen. Successful producer for Patrick Troughton as well as script editor was Peter Bryant (TOMB OF THE CYBERMEN, Yeti and Ice Warrior stories)—he was 'new', and so too was Philip Hinchcliffe —(ARK IN SPACE, PYRAMIDS OF MARS and TALONS OF WENG CHIANG). Also; Barry Letts, Innes Lloyd, Derrick Sherwin, Terrance Dicks. Who in their right mind could fear NEW talent when it can be as good as these people ? DOCTOR WHO needs a new start, not more of the same. Not for a 6th year should John Nathan - Turner be in charge.

There are dozens of talented people who have worked on DOCTOR WHO as directors or writers. These people should be given a chance to steer the show into the future. David Maloney (director of WAR GAMES, GENESIS OF THE DALEKS, TALONS OF WENG CHIANG) and others like him could do the job.

TO CRITICISE ANY ASPECT OF THE SERIES IS DISLOYAL, AND HELPS B.B.C. EXECUTIVES WHO WANT TO END THE SHOW. FANS SHOULD SUPPORT THE SHOW NO MATTER WHAT.

The BBC Executives are far too intelligent to be duped by silly slogans like "DOCTOR WHO MUST NOT DIE"—all they really care about are the show's ratings in Britain. The DOCTOR WHO ratings are terribly low, so fans who ignore the ratings and try to claim that "business as usual" is a realistic option, will be discredited and ignored by the BBC realists. If the BBC wants to end a show with bad ratings, it will do so no matter what cute slogans the fanatics scream. Fans will only be listened to if we are constructive and say "Yes, things are bad but the show could be good again, with some changes—so give it another chance". DOCTOR WHO as a concept has a lot of friends in the BBC; dozens of people who worked on and believed in the show are in senior posts, such as Barry Letts and Terrance Dicks. They can speak out for the series at staff meetings.

JOHN NATHAN-TURNER SHOULD NOT BE UNDERESTIMATED AS AN ALLY. HE CAN LOBBY FOR THE SHOW IN THE B.B.C..

Honestly—with allies like Nathan-Turner who needs enemies ? He has been producer for five years and now has a proven record of failure, not success, so he is discredited as an ally. He can lobby all he likes, but will anyone in the BBC listen? Only his close friends, not the businesslike accountants who apportion funds. Fans who support JN-T will also be discredited, as blind fanatics, so to be effective fans must accept the fact of bad ratings; clearly the series did not unexpectedly die in a car accident—rather it died slowly as a result of the repeated blunders by John Nathan-Turner and his hand - picked script editor, Eric Saward. The BBC know this—fans who ignore these facts will just look stupid.

JN-T KNOWS THE COMPLEXITIES OF THE SERIES BETTER THAN ANYONE, AND HAS A GOOD RECORD AS A PROMOTER OF THE SHOW.

This shows unhealthy contempt for all other BBC staff who have ever worked on DOCTOR WHO and who also know its 'complexities'. John Nathan - Turner is not unique and producing the show is not a mystical act. As for being a promoter, his success is limited to America—in Britain the ratings show he has failed on his home ground. It is the BBC Enterprises job to sell DOCTOR WHO overseas, so is the solution to transfer Nathan-Turner to work for them as a 'salesman'? Overseas sales have earned the BBC extra money, but most of this never gets back to pay for DOCTOR WHO, so why has the show's producer wasted his scarce, valuable time on overseas P.R. jaunts, or Christmas Pantomimes and other ego trips ? A bigger audience in Britain is really all that matters for the series to have any future.

A REPLACEMENT FOR JN-T COULD BE INSTRUCTED TO END THE SERIES IN 1986, AS HAPPENED WITH THE LAST YEAR OF 'BLAKES 7' WHICH WAS DELIBERATELY ENDED.

If Nathan-Turner returns, he too could be ordered to end the series. But with his terrible record, if he does return, he will probably guarantee an end to the series. Only a new producer offers a chance of a real rebirth.

AN UNTRIED NEW SUCCESSOR COULD BE EASILY UNDERMINED BY B.B.C. EXECUTIVES WHO WANT DOCTOR WHO TO END.

Apart from being paranoid, this assumes that a 'new' successor could only be an inexperienced person, which is just not true—there are many experienced, talanted BBC staff and they should not be down-graded like this. The worst enemy of DOCTOR WHO is bad ratings—if any successor to Nathan-Turner gets good ratings then the show will be safe from attack. Unlike 'Blakes 7', DOCTOR WHO has a long tradition, and any attempt to axe it while it is rating well would be doomed. Even with the present bad ratings the Press in Britain has been very vigorous in protest over the axing, so if the show returns with a new producer who achieves good ratings, it will be safe. Of course, if the BBC really want to axe a show they will, John Nathan - Turner or not—they just have !

SURELY IF JN-T DOES COME BACK, EVEN POOR DOCTOR WHO STORIES ARE BETTER THAN NONE AT ALL ?

Stop and think ! Why was the show axed now ? It was axed because the recent stories (especially Colin Baker's season not yet screened in Australia) have been very poor, with boring scripts and bad acting. This caused bad ratings. If the show is re-started in 1986 with more John Nathan-Turner poor quality stories, it will be AXED AGAIN and NOBODY will ever convince the BBC to save it a second time. A new Production Team now is the show's LAST CHANCE. Do you want Nathan - Turner to kill it again ?

IF JN-T SHOULD GO, WHY ARE SO FEW FAN 'LEADERS' URGING HIS REPLACEMENT ?

Many fan 'leaders' ARE privately critical of John Nathan - Turner, but fear to make public comments in case he returns as producer in 1986 and retaliates in various ways—banning them from the studio, giving them no news or info, etc. I think this is greedy and short-sighted. Most fans do not have a chance to get on the set, or be associated with the production. We want to see a good show on TV. Surely the fan 'leaders' have a responsibility to risk their privileges to try and give the DOCTOR WHO series a NEW lease of life ? If Nathan - Turner stays as producer due to the silence of fans, and then wrecks the show, there will be no set to visit, no news to get.

Other fan 'leaders' do NOT want a new producer since they make a lot of money with Nathan -Turner's help at their frequent conventions. They rightly fear a NEW producer might not waste time at so many conventions, preferring to spend time on making a good show rather than on ego trips. This would mean of course that these fans would LOSE money, so naturally they want no change.

*

Fans must be optimistic ; look forward to a future with new talent. In the past it was the frequent influx of 'new' talent which made many of us become fans of the series. In 1986 a new team could make new fans and give the series a future — not just a dead past.

(*IN THIS SECTION OF THE ARTICLE ANTONY WENT ON TO MAKE, WHAT I FELT, WERE GROSSLY EXAGGERATED AND HIGHLY OFFENSIVE REFERENCES TO COLIN BAKER'S INADEQUACIES AS THE DOCTOR—TOO LIBELLOUS TO PRINT AS WELL AS BEING EXTREMELY UNFAIR TOWARDS THE ACTOR CONCERNED).

THIS ARTICLE RAISES A FEW POINTS I'M SURE SOME OF YOU WOULD LIKE TO COMMENT ON AND IT WOULD BE INTERESTING TO KNOW WHAT A REPRESENTATIVE OF AMERICAN FANDOM HAS TO SAY ON THE POSTPONEMENT ISSUE—WRITE AWAY !

ADDRESSES

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THE GOOD...

PHILIP SINGLETON, CHESHIRE

So, another season finishes and the nit-pickers are out in force again. If so-called 'fans' were disappointed with Season 22, then not only are they impossible to please but are also in need of immediate psychiatric help. Having seen DOCTOR WHO for 15 years, I can safely say Season 22 was the best season I have seen. A season usually consists of one classic story, an excellent story, three or four average to good stories, and one that doesn't come off. Season 22 comprised of no less than six classics. Although I have attempted many times to place the stories in order of preference for season surveys, it is a task I find virtually impossible. I can't bear to put any story bottom; stories of this calibre just don't deserve to be placed last ! As well as the scripts and the production values being of such a high standard, one of the main reasons of Season 22's success was Colin Baker. He has got to be the best Doctor ever ! So refreshing to see an actor as committed to his role as Colin is. He has thrown himself headlong into the role and has positively excelled himself. Certainly for me, DOCTOR WHO is reaching new heights in all respects, which makes the decision by the BBC to postpone the series all the more painful. Having put so much into his first year as the Doctor, Colin must be more upset than anyone over the decision. I'm sure I speak for all fans in wishing Colin all the best for many more years as the Doctor.

...AND THE BAD

MARK LENTON, SHEFFIELD

Last season was crushingly disappointing. I really am sorry to have to write that, but it's true. Each story was marred by some factor which prevented it reaching the standard which it should attain, and could attain. ATTACK was the worst offender—a cheap rip-off of DOCTOR WHO in almost every respect, and only REVELATION came close. Season 22 was good, it was very good TV, but the wasted potential is so fustrating. It was good, but oh, it could have been so much better. DOCTOR WHO is a brilliant concept, certainly it has more potential than any other film, TV or fictional concept I have ever come across, and yet these concepts are continually wasted. Didn't Peter Moffat realise what he was doing to THE TWO DOCTORS, did he care ? Did Paula Moore purposely turn out a hackneyed unoriginal script, or did she honestly think that her story was good ? Did the production team really think that her script was an inspired piece of television ? I hope not. If so, then DOCTOR WHO is destined to retain its tag as childrens light entertainment and ramain embarrassingly lazy. I don't say that I can not tolerate mistakes, but excellence is possible within the confines of a TV studio. Graham Harper knows what art is, as do Robert Holmes and others presently associated with the series. If only the likes of Grimwade, Moffat, Byrne etc. could be taught. Eric Saward seems at last to have realised that inspiration and originality are the successful ingredients for DOCTOR WHO stories. Perhaps I'm asking for too much, but I don't think so. All that is needed is for everyone to pull together—making the best use of their talents. CAVES OF ANDROZANI proves that it works but CAVES also had mistakes; errors and an insufficient budget. It also had talent, care, direction, and a will to be successful.

MARK OF THE RANI

TIM DOLLIN: I thought it was an enjoyable serial and I'd even go so far to say it was the best story I've seen in JN-T's tenure as producer ! To me, this was a story that finally provoked feelings of pure DOCTOR WHO; an atmospheric, gripping 'adventure', with a darn good tale to tell. I, for one, loved Anthony Ainley's portrayal. I think he plays the Master very well and the script pointed to the fact that he is now (in his current incarnation) an unbalanced mad-man, who swings in emotion from calm charm to rampaging hysteria in one fell-swoop!...

NIGEL ADAMS: MARK OF THE RANI has to be the best semi-historical story since PYRAMIDS OF MARS. The storyline, dialogue and continuity were all superb with the only disappointment being the non-explanation of how the Master escaped from Sarn, but that's the fault of JN-T and Eric, not Pip and Jane Baker... *ROBERT MOYE:* MARK OF THE RANI was a less than inspired production. I feel that it would have been greatly improved had the Master not been included. Instead we had to endure more hammy over-acting from Ainley. The script was okay but dialogue was not a strong point, for instance (The Doctor): *"I gather they're going to push it down the pit ?"* (The Master): *"All the way down, to the bottom"*. Where else could it have gone ?! ...

DOMINIC BRITTON: The disappointment of the season for me. Visually it was stunning, with first-rate acting and dialogue but, as has already been said, the plot was weak, not to say non-existent. The finishing blow was the Master—he was awful. After a promising start, with the scarecrow waiting for the Doctor and that view of him stalking into the village brushing the straw from his coat, he went from bad to worse. He had nothing to do, no real motivation, the corniest script ever and, of course, Anthony Ainley who performs differently depending on the level of the script and sending himself up, as in THE FIVE

DOCTORS, and of course came off as a pitiful Delgado carbon copy, totally lacking in the essential dignity the Master must have. It saddened me to see the actor who I have admired so much in previous stories, notably LOGOPOLIS and PLANET OF FIRE for his cold, steely, menacing performance, reduced to a gibbering panto-mime demon.

THE TWO DOCTORS

DAVID GUEST: My reluctance to put THE TWO DOCTORS top of the list, as correctly identified by yourself in #20, is Peter Moffat's bally awful direction as no one can deny that Robert Holmes always turns in a winner. It may have been the best script of the season, but Moffat produced the usual old yawns. Anyone who can reintroduce an old alien at a distance as he did needs a lesson in directing somewhere...*KENNETH HORLOCK:* The Time-Lords shouldn't have known where Troughton was (it seemed to me as if Holmes was mixing him up with Pertwee). I wasn't too impressed with the way the Sontarans were reintroduced;we saw the ships...good. Then a claw with a weapon...good. But then, when we should have had a close up of a snarling Sontaran face, we didn't...BAD. Instead of blasting into the story in glory they were left to drift into the background of a Chessene/Shockeye scene. This smacked really of another trend of recent years, that of playing too much to people who know their WHO history,rather than someone who's just watching it—as if it was taken for granted that EVERYBODY knew what a Sontaran was... *MARK WYMAN:* THE TWO DOCTORS had me really bored as it went on and on, not meriting the extra episode at all. But on reflection, the script was interesting and included many gems—a shame it couldn't have been directed by someone with a flair for drama, as opposed to aesthetic but very static images (ie:Peter Moffat)...*SHEILA LORAINE:* What have they done to my beautiful Sontarans ? My lovely 'squat' toad-faces have been replaced by giants in ill-fitting costumes looking decidedly uncomfortable, barging around all emotion and hitting people with swagger-sticks ! About the only good thing was their voices which, at least, weren't the cock-ups, sorry, cockneys, of last time.I'm not a JN-T basher, but if he is going to bring back old foes, please leave their basic appearances and mannerisms alone ! ... *ROBERT MOYE:* I was pleased that the Sontarans weren't too drastically redesigned. I had half expected them to have no movement in their mouths and lights to indicate which was speaking ! A pity they looked diffrent from eachother though—I would have thought, in a story by their creator especially, that the fact that they are clones would not have been overlooked... *TIM GREAVES:* Almost everything about this story had a decidedly unpleasant taste to it (no pun intended). It's fair enough to include gory scenes involving alien beings (ie; Stike dying) because I'm sure that youngsters are aware that they're watching something that does not really exist. However,when something gory with which they can easily identify is shown, (ie; Shockeye munching on that rat) it's another matter entirely. The latter sequence even gave me a bit of a shock and I only recently sat quite calmly through the notorious 'Evil Dead'. Oscar's death scene (knifed by Shockeye) has to rate as one of the most unsettling scenes ever to be shown in DOCTOR WHO. The whole scene was a bad misuse of black humour. The way that the people in the restaurant paid hardly any attention to him and the way Oscar started quoting 'Hamlet' I was expecting him to be over-reacting. I couldn't believe it when he slumped back dead ! I was pleased to see a little more violence in the programme, but that sequence was just plain horrible. There were only two good reasons for watching THE TWO DOCTORS; Peter Howell's excellent incidental music and waiting for Peri to pop out of her somewhat inadequate blouse—which predictably, and may I say sadly, never quite happened... *TIM DOLLIN:* I'm still rather confused about THE TWO DOCTORS which I enjoyed,though I found myself rather bored throughout. The plot was established in the first part, and all through I was expecting something unusual to happen, but it never did ! I thought the emphasis on the humour and the playing down of the drama (especially with the Sontarans) was an interesting experiment, but I still found it a bit slow and rather long. I mean, where the Doctor and Peri talk on and on about nothing in particular for five minutes was a bit much ! . . . *DANIEL ADAMS:* THE TWO DOCTORS was, for me, the disappointment of the season. People have said that Robert Holmes could never sink to the depths that he had achieved with the dreary POWER OF KROLL. Sadly,they were wrong. This story was ludicrous (no wonder the viewing figures for this story averaged about six million). The only element of the story that was fairly enjoyable was John Stratton's Shockeye. Patrick Troughton's and Frazer Hines' talents were wasted in a story I think should never have been allowed to be screened... *DARREN SPRATT:* THE TWO DOCTORS was, in my opinion,the worst story of the season. It was so boring. Whereas you can have a story with a poor script and lots of action, you can't have a story with a good script and no action. No wonder the ratings were so low ! It's failure is going to be entirely blamed on Peter Moffat. This isn't fair—even the best director would find it difficult to inject much into such a contrived., uninspired script... *DANIEL ADAMS:* All those who were expecting another classic from the vastly experienced Robert Holmes must have surely been struck dumb by an adventure that can only be described as tripe. In one of last year's DWBs, Robert Holmes wrote a letter in which he mentioned that he likes his plots to have a good, strong plot, and a nice, pacy adventure story to keep the viewer interested. This story failed on both counts.

TIMELASH

KEITH WEST TIMELASH was a weird one—I thought it was more of a "curate's egg" (to use Owen's phrase) than RANI was. I liked Paul Darrow's deranged performance and also the make-up, especially of the Borad, and the Androids were superb. But it would have been nice to know just HOW the Tardis survived the impact of the missile ? ...*SIMON GEORGE:* I did enjoy TIMELASH,but it is probably my least favourite of the season and could have done with losing an episode (or 2!) ...*DOMINIC BRITTON:* The padding in episode 2 was an insult.Far better to let it under-run than add those appalingly contrived scenes in the Tardis with Peri, Herbert and the Doctor. For my money it was the Borad (not Quillam) who is the poor man's Sharaz Jek,even down to his accident having taken place in the caves and his infatuation with Peri. As for the script, the dialogue was sparkling, bar some teeth grindingly hackneyed phrases. Let me cite one of Saul Nassé' favourites as a primary example: *"Choose your next words carefully...they may be your last".* If that was menacing, I'm a Buddhist monk ! Overall I must say I saw what I expected: second rate tripe. Sorry Mr. McCoy, I don't feel damsels in distress, threatening neighbouring planets, drooling reptiles, average High Councils and daring rebels, topped by a raving man / mutant are enough to justify 90 minutes of DOCTOR WHO...*DAVID GUEST:* I decided to grit my teeth and watch it again—and I found it even worse than the first time, if that's possible. Even compared with other recent dodos such as TWIN DILEMMA and TIME-FLIGHT, I reckon this story must rate as one of the all-time clangers. For one exciting second I thought at least the Borad was good, till his entire face moved when he spoke. TIMELASH was an insult to WHO history, an insult to the 3rd Doctor (just why was he mentioned in such a loose way ?) and an insult to the public. So bad was it,I'm not even going to bother voting it in the season polls...*J.LEWIS:* Perhaps Saul Nassé could take his head out of the bucket ? TIMELASH was one of the biggest heaps of codswallop it has ever been my embarrassment to sit through, and this in one of the weeks when the show was in danger of cancellation. *"The show reminded me of Bob Holmes at his best—many seemingly unconnected threads of the story thrown at you during the first episode, miraculously resulting in a rich tapestry woven out of them in the second".* Nurse, the screens !! The story was trite and simple to the point of inanity, although a point must be awarded for overall style ; the cheap, tacky Debenhams sets perfectly matched the acting, script, direction, production, etc, etc,. Bing Crosby and Bob Hope were using the 'You don't want to know how we got out of that' ploy forty years ago, only they were appearing in a farce. And the Borad's miraculous reappearance is the clearest example I've yet seen of padding: "Oh dear, 5 minutes left. I know, let's revive everyone and try the climax again !"... *DAVID GUEST:* TIMELASH, for me, dragged the season down. Stupid humour,feeble acting and surely one of the weakest storylines seen for years. Perhaps someone could explain just why it was strung out for so long ? Best thing was the Borad, though a pity his whole face moved when he spoke. The final double 'witticism' made me throw something up (what was it, I wonder) at the set. It was so bad I shall be leaving it off any season polls I take part in. So many people disagreed with my view that I decided to grit my teeth and watch it again—and found it even worse than the first time if that's possible ! Even compared to TWIN and TIMEFLIGHT this story must rate as one of the all-time clangers the likes of which I've not had the misfortune to see since UNDERWORLD and NIGHTMARE OF EDEN. The script was unoriginal and trite with feeble acting, dreadful tinsel sets and the usual pathetic standard of direction from Pennant Roberts...*PETER HEAMON:* I presume that Saul Nassé's review of TIMELASH was the April Fool joke—how can anyone seriously give that trash 71% ? And have the nerve to call it the best story of the season ?? The glaring faults (cheap sets, poor direction, over-bright lighting and excruciatingly embarrassing special effects) were all glossed over or ignored... *DANIEL DENMAN:* I was flabbergasted to read your review of TIMELASH in DWB#21.How could anybody call what is, in my opinion, one of the limpest scripts to grace DOCTOR WHO, 'interesting' and 'inventive'? I totally disagree with Saul Nassé—I saw the H.G.Wells link as soon as the word 'writer' was mentioned by Herbert in part one. Admittedly the first half of the story was, if not superb, good fun—surely what a good story should be ? But part two—the worst collection of corny lines, ideas and bad acting I have yet seen. I may be missing

(Continued on Page 14...)

keep DOCTOR WHO alive, it seems ever more evident that it has already died a death. If a serial can prove itself to be truly progressive, then it deserves to survive. If not, then it is better that it does 'rest', even if that show is DOCTOR WHO. It may be difficult for some to see my point of view, as DOCTOR WHO is their main interest in life. For these fans perhaps it is time that they started to think more clearly and rationally; reading the Press I get the impression that hysteria rules over common sense. If the fans cannot give any other argument apart from the fact that it has been running for over 20 years, then something must be seriously wrong. As for the future, well, if rumour is correct then Season 23 was to have been one big bore, as every story I heard about featured some kind of returning foe from the past.

I'm sure someone out there can think of a rational reason why it shouldn't be scrapped ? I must confess, any logical reason escapes me. As your poll shows, the majority of your readers are of 6th Form/University age (either that or out of work !). I'm sure that there must be some rational thinkers out there to put forward the 'SAVE DOCTOR WHO' case. . ?

SUSAN LERNER, Chicago, ILLINOIS, U.S.A.
I have wanted to write you a fan letter ever since I discovered your fascinating magazine way back with #3. You are the best source of DOCTOR WHO information I have been able to find since I became hopelessly addicted to the programme, and you certainly confirmed that with #20 and that excellent coverage to date of the cancellation crisis. Your selection of press clippings and reports were marvellous, and particular praise should go to Phil Bevan for the cover art—it told the whole story. I am writing to the BBC as suggested although I am old enough and cynical enough to think that it probably won't matter—a large, lumbering government makes up its own mind and rarely changes it—but anything to help.

Since I have your attention, I would like to comment on the oft-repeated charge that the BBC cater too much to the American market, particularly by allowing the 'Spirit of Light' people lure the stars to Chicago for the November coventions. I think you should understand that they are businesses and pay fees for appearances. Actors should not be criticised for wanting to make a dollar or two and get a free trip across the Atlantic.I always suspected JN-T promotes the show in the U.S. because he has found a source for all of those Hawaiin shirts ! The last two conventions were in November,not only because it is the birthday month, but because the Thanksgiving break falls at that time when the hotel is available for a reasonable price (Americans are supposed to go home for Thanksgiving, not go gadding about) and since everyone has a four-day weekend, it is an ideal time for people to come to the convention. My own daughter comes home at great trouble and expense...only to find her mum hanging out with the rest of the nuts at the Hyatt ! Anyway, the '84 convention drew half as many people as in '83 which shows that a) the novelty has worn off, b) Tom Baker wasn't there and c) nothing at all!

I do hope that you, and other British fans, will spare a kind thought or two for those of us who, in spite of our endless re-runs, still have to wait much longer for new shows—we will not even see THE TWIN DILEMMA for at least another year ! It is both interesting and fustrating to read your season reviews, knowing we will not see any of this material for so long.

I am very pleased to see your recognition of Robert Holmes as 'Best Writer'. I have admired him and think he is brilliant. As Mel Brooks once said about a nectarine, 'even a rotten one(POWER OF KROLL)is good', and I am also happy to read something nice about Graham Williams.

One last comment. After all the changes in casting and production style, time and date of broadcast and other somewhat desperate attempts to keep the show going, it seems that if DOCTOR WHO continues at all, it will be back to an autumn start, 25 minute episodes on Saturday, one companion and a forty-ish, curly-haired,charismatic Doctor. We have surely come full circle.

THE RETURN OF TIMOTHY ROBINS

TIMOTHY ROBINS, Lisvane, CARDIFF
I must take issue with Andrew Fiddies' snide remark about me wasting time writing to you when I should have contributed to 'Fan-Aid'.

I admit I find such projects disturbing. I find the idea that people need to have a record or a fanzine to spur them into helping the less fortunate very sad. Were not the pictures from Ethiopia enough ? Can't people bring themselves to part with their money for famine relief without having some trinket in return? Andrew Fiddies would do better to stop spending his 65p of DWB and send that money as aid. I certainly will not attend the Fan-Aid Convention—the cost of travelling to Bath *(From Cardiff-ED)* is,again, money better spent. Not on records and magazines, of course, but money sent directly to charity.

What a pity all this money, power and influence was not used to prevent such catastrophies in the first place.

ALAN LEAR, EDINBURGH EH8
With regard to #20, I take exception to your printing Timothy Robin's letter in full, especially when you're usually so ready to cut other, better ones to the bone. Of course, it's easy to see what you're up to: you want to be flooded with letters telling you how wrong he is and how good DWB is. A bit narcissistic, don't you think ? What have your readers ever done to you that you subject them to nearly a page full of grotesque hysterical rantings ?

LAURENCE PIPER, Hertford, HERTFORDSHIRE
Ignore Timothy Robin's rabid scribblings as they don't hold weight. If fans care only of themselves, why then did so many slog across London last autumn for no personal gain ?

It's not unreasonable for us to see older stories, and they should be exempt from royalties. As they pass into our cultural history they should be accessible to all, just like famous literature is with books in famous libraries !

CAN JN-T PICK HIS DOCTORS ?

TIM DOLLIN, Chiswick, LONDON
Although I do like Colin Baker's Doctor and feel he is more like the Doctor should be, I do tend to agree with Heather Hartnell's comments in #19. I feel as if Tom Baker was the last of the line in a way and although I appreciate the experiment with Peter Davison, I just do not think he had the DOCTOR WHO face. The first four Doctors all had highly individual features and quite eccentric mannerisms, but Peter Davison, although an excellent actor with his baby-face and bland features really ruined the Doctor for me. Colin Baker's Doctor, although far better, seems to be a progression of this new line. His clothes are eccentric and his mannerisms are playful, but at times he looks just a weeny bit normal. Perhaps it's just that I'm older now and know too much about DOCTOR WHO to be objective. Peter Davison and Colin Baker are, to me, actors who play the Doctor, whereas Tom Baker to the end was the Doctor. I'm still stunned by the presence of William Hartnell whenever I see any of his episodes—he had such a massive presence on screen.Such rivetting features, God, you really believed he WAS the Doctor !

ADVERTISEMENTS AND DWB

STEVE PUGSLEY, Tilehurst, READING
At the moment (see #22) you leave all the advertising until the end of DWB where it appears in a great mass. Surely it would be better to spread it about the issue because it's very disappointing to be three-quarters of the way through DWB, thinking there's plenty of good material still to come, when suddenly there is nothing left but advertising ! For a similar reason I used to like the early 'Dynatropes' as the editors would print an article on the back cover which was pleasant to come across after you thought you'd already finished the fanzine.

STEVE ROGERS, Beccles, SUFFOLK
Well done, and a pat on the back for keeping all the ads at the back of DWB, and replacing the scruffy cartoon strip with the Richard Starkings cartoons. More please.

ALAN DISDALE, Clacton-on-Sea, ESSEX
I don't agree DWB should be devoid of adverts. I think you have a nice low commercial content, just about right, and I know it must bring in some useful revenue that helps to keep your price competitive.

Linda Badrick is still going strong on your letters pages. She gives a rather blunt thumbs-down on Graham Williams and expresses views I certainly don't subscribe to. I rather like GUNFIGHTERS, even though that tune gets on your nerves ! I wonder when, or if, she has ever watched THE ROMANS or GUNFIGHTERS—two of my favourite historical set stories to come out of the earlier years.

EARLY REPLY TO AUSSIE'S FAN ACCUSATIONS

DAVID HOWE, New Malden, SURREY
In his 'A Rebirth in 1986' article in DWB #23, Antony Howe doesn't specify about whom he is talking or in which countries concerning his views on 'Fan Leaders'. If it is the case that he is referring to fandom in this country, and specifically the D.W.A.S.,he has got his facts partially wrong. It is true that if JN-T gets unduly upset at fandom's attitude towards him he may stop the news to DWAS, but as all the news from him is printed in CT, it would be the DWAS members who lose out and not only the Executive. He may also refuse to provide props for raffles, and as the Executive cannot enter them anyway it would only be the members who lost out. As the Executive exists for the membership of the DWAS, is it fair on the members to risk their news and their oppurtunities to own original props just for the sake of expressing any private opinions held as the views of fandom as a whole which they may not necessarily be ?

As for conventions, I suspect that Tony is talking about the big American dos, as the ones in this country are not commercial and indeed DWAS has made a small loss on the last two events we have organised. As far as the British conventions go, JN-T is a welcome guest as he is the current producer, but our events would bring in no more or no less money if he didn't attend.

JN-T does not generally invite members of the DWAS Executive onto the set as no member of the public is permitted, by the BBC's rules to be on the set whilst recording is in progress. It is true that some members have been to visit the studios, but this is usually for an interview to be conducted or by invite of members of the cast or production team, not necessarily JN-T. Perhaps Tony is getting confused with the 'public' gallery overlooking the studio into which any visitor to the BBC can go. I would emphasise that it's open to anyone who can get into the BBC legally,so JN-T doesn't have the power to ban people except get it locked in special circumstances.

Graham Williams

Conducted on Friday 26th April with assistance from David Miller

GL: WHAT WAS YOUR CAREER UP TO YOUR APPOINTMENT AS PRODUCER OF DOCTOR WHO IN 1976 ?

"I joined the B.B.C. as a prop-boy in December '66. Up to then I'd been in theatre stage-management and the idea really was that I should earn enough money with the dear old Beeb in order to finance going back into the theatre, which I liked very much. It makes me still smile a little when you hear eminent actors, like Olivier, saying *"We started off with £5 a week"* in such and such a rep. That was usually about 1920. I was still getting £5 a week in 1962 ! Television was in the throes of gearing itself up, in fact BBC2 and colour had just happened, and so there was a tremendous amount of exciting stuff being done in TV. I got to be a trainee A.F.M. and an Assistant Floor Manager within about 12 months. I stayed, moved down to london, and became a script editor, starting off on things like 'Sutherlands Law', then moved on to 'Barlow', 'Z Cars'..."

GL: HOW WERE YOU OFFERED THE JOB AS PRODUCER OF DOCTOR WHO ?

"I was working on 'Z Cars'. Bill Slater had become Head of Drama Serials and I'd worked with him extensively in the Series Department, and I came across to Serials to script-edit 'Z Cars' and a few other things that were gleams in Bill's eyes. I started developing, at his request, some ideas that he wanted to put in the following year. From that it led to a massive project which were films for television. There'd been a massive co-production offer from America in 1974/5 which was worth $1,500,000 which is a heck of a lot of money, and for that they wanted 12 90-minute television films. Thrillers had been things I'd been connected most with Bill, and I was asked to produce and set it all up and get the scripts ready for 'The Zodiac Factor', as it was called. But co-production was so big the B.B.C. couldn't afford it. In order to match the $1,500,000 cash, the B.B.C. had to find at least $1,500,000 in resources, crewing etc., and they couldn't do it ! So they wrote off twenty thousand quids worth of scripts all of which, to my knowledge have now turned up as serials and published as books—a very successful series that just never got made !"

GL: WERE YOU DISAPPOINTED ?

"I was traumatised ! I put nine months of my life into that !"

GL: AND NOW, WITH YOUR NEW DOCTOR WHO SCRIPT, AND THEN FINDING OUT THAT THE NEXT SERIES HAS BEEN POSTPONED...

"That wasn't so bad because I never believed that the show would be cancelled, no way, but it seemed a bit ironic : I write a script and they cancel the show. Perhaps they heard ? I don't think the script was that bad !"

VIOLENCE — IT WASN'T MY MAIN PRIORITY

DM: YOUR MAIN PRIORITY, WE'VE READ, WAS TO TONE DOWN THE GOTHIC HORROR ELEMENT AS THE SHOW WAS GETTING OVERLY VIOLENT.

"It wasn't my main priority, no. That was my main brief. When 'Zodiac Factor' fell through, Bill Slater said *"Look, we can't keep you hanging around for the rest of your life doing nothing. Philip's moving on. Would you like to take over ?"* Pretty well the day he said that to me, the row broke about THE DEADLY ASSASSIN. The outcry over that was just a culmination of a long time, as you know, of complaints about the programme getting more and more violent and more and more sadistic. It was part and parcel of my taking over the show that amongst the other things I would do, I would ensure that the violence didn't reach those sort of protest levels, which I didn't mind particularly as I thought the violence had gone too far. It didn't offend me greatly but I didn't think that the show would suffer by taking the violence down a notch or two, but it wasn't a priority by any means. My priority, if there was one, from Bill Slater, was to take the programme even further away from 'kiddy kiddy land', as he put it, and again I didn't object to that very violently as all my stuff, up to then, had been at least post 8 o'clock, and some of the stuff we were doing in 'Z Cars' was very non-children, the real world of violence and sadism—baby battering, wife battering, rape...so certainly I didn't mind that change".

ABOVE: A surreal portrait from the classic gothic-horror story of the 15th Season, THE IMAGE OF THE FENDAHL, by Chris Boucher

BELOW LEFT: The 16th Season bravely went where no season has gone before, enveloping all the stories together under 'The Key to Time' banner, beginning with THE RIBOS OPERATION by Robert Holmes, starring Cyril Luckham

RIGHT: Season 17's DESTINY OF THE DALEKS by Terry Nation

GL: HAVE YOU SEEN ANY OF THE RECENT SERIES WHICH HAS BEEN VERY VIOLENT, THE DALEK ONE ESPECIALLY ?

"Yes, I didn't see all of it, I saw bits and pieces. It's not the way I would have done it ! It's awfully difficult to talk about anything like violence or sex in a programme because it's entirely a matter of personal taste and judgement. I think I would like not to have had quite so severe a brief on the violence because I know kids like to be frightened. We tried to keep all of the frightening stuff to a fantastical violence that kids would not easily imitate, but I've had lots of cautions from 'Z Cars' days in taking out of scripts what authors lovingly put in—like how to hot-wire a car or how to cut somebody up in a fight with a broken bottle. There was one chap who gave out stage by stage lessons ! *"We know it goes on chaps, but there's no need to give stage by stage lessons"*, we had to tell them !"

GL: YOU DID LET LEELA KEEP HER KNIFE...

"That was an inheritance. I never considered for a moment Leela with a knife to be violent any more than Cathy Gale was in 'The Avengers'. It's exactly the same sort of character and so we didn't change her at all. I think the only thing we changed about Leela was the colour of her eyes, and that was only to get them back to what they were !"

DM: SO YOU HAD A FREE HOLD, APART FROM A FEW RESTRICTIONS ?

"No, the caviats were in the violence area and taking it away from the kiddies. Otherwise, absolute freedom that I don't think you enjoy in any other programme, which is terrific in a sense, but then you don't get the feedback from Up Top; *"Am I going roughly down the road you want me to go down?"*, and you didn't know that you were going wrong until it was far, far too late. As far as they were concerned, you might have been doing it just the way you thought they wanted, but if they hadn't explained themselves properly, or perhaps not at all, I would imagine that's very much part and parcel of the problem John Nathan-Turner's having".

THE BUDGET — I WAS OFFERED TO STAY ANOTHER YEAR

DM: 'TALONS OF WENG CHIANG' WAS WAY OVER BUDGET. DID THIS AFFECT YOUR FIRST STORY IN ANY WAY ?

"The budget part of it did affect me—dire warnings about having your legs chopped off and your arms broken. But budgetary considerations were all more a matter of common sense. They were restrictive, obviously, but because from that point on the hyper-inflation started to bite. The previous year Philip had been able to put two fingers in the air to inflation, but after that year, each of the years I had the programme we were cut back by something like 8 to 10% a year when inflation was anywhere running at 25%, so you're faced at the end of the year with making the programme for something like 30% less, which is nutty ! One of the very principle reasons that I left after three years, although I was offered to stay another year, was that I hadn't any more ideas as to how the programme could be made ingeniously on this budget".

GL: DO B.B.C. COSTS INCREASE AT THE SAME RATE AS INFLATION ?

"No, they never have. The Lords and Masters have always said that Drama costs are rising faster than other costs. I've never understood how because producers aren't paid any more than they used to be and haven't been paid faster than inflation, actors haven't, writers haven't—it's obviously people like scenery workers and the cost of timber that's gone up".

HOLMES — SADISTIC OLD BUGGER BUT SUCH A LOVELY BLOKE

GL: THE TONING DOWN OF THE HORROR ELEMENT MUST HAVE LEFT A SIGNIFICANT VOID. HOW DID ROBERT HOLMES, THE ONSTAYING SCRIPT-EDITOR WITH A PENCHANT FOR GOTHIC HORROR, REACT TO THIS?

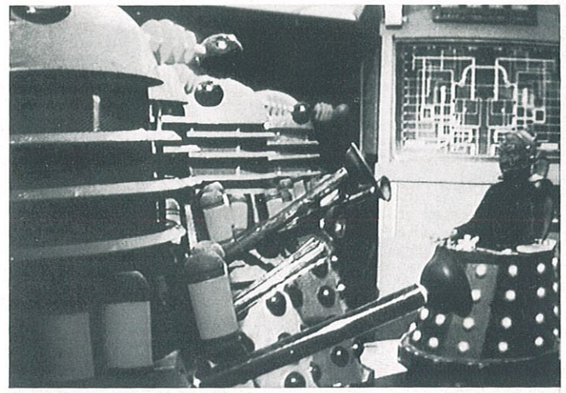
"Well, there is. If you take a fairly significant element out of a programme there is a void by definition. Bob Holmes, whom I envy without any detriment to the script-editors I worked with was the best, without any shadow of a doubt. He is the master, in all his various guises. He's a sadistic old bugger, but he's such a lovely bloke when you meet him and talk to him and you can't understand how this monster can be so charming. Bob Holmes, having with his deft hand done these wonderful stories with all sorts of horrific nasties, having been denied that decided that he couldn't stand it any longer having already stayed on a year longer than he'd intented to. So the void that was filled was not filled by Bob. We had not only to do without him as script editor, but also not get that many scripts out of him, so the one thing compounded the other. You now had to find other writers, some who had worked on the show before, some who hadn't, and say to them when they said *"What about the violence—how far do we go ?"* You have to say *"Well, not as far as they have been going, but you do it and then let us pull it back"* and quite often there would be moments in any script, in almost any scene, in which you could have made it much more sadistic and much more violent, much more bloody or bloodcurdling or whatever, and we didn't".

GL: DO YOU THINK IT MAY HAVE BEEN POSSIBLE TO FILL THE VOID WITHOUT HUMOUR OR WAS THAT ALL THAT WAS LEFT ?

"I don't think that was all that was left. I think it was the natural thing to step into the breach. I know that folk go on and on and on about the humour in the programme, but I didn't have characters wandering around, as I saw in the recent series, looking at people as menus. I think that's a terribly witty and funny idea—it's a lot wittier than most of the stuff we were doing, or funnier or more comic".

GL: TOM BAKER WAS NATURALLY HUMOROUS ANYWAY...

"No, we'd do very clownish things, but always on the basis it was the sort of quirky thing the Doctor would do—in the Classic sense, when you've got a thriller, you've got the comic relief element and then spring the surprise, because if you keep everything at the same level all the time, particularly cliffhangers, which is what DOCTOR WHO depends on and which is why I think it is far more successful in its four part format, then the audience is going to get, eventually, used to one monotonous, stupendous cliffhanger..."



GL: HOW WOULD YOU DEFINE THE HUMOUR YOU USED FROM SEASON TO SEASON ?
"I was never very conscious that humour was a problem in the way that it was developed in the last four or five years, o r the reaction to it over the last four or five years. I spent most of my time stopping Tom putting in humorous business.That seemed to me my function in life at that time was to stop Tom. At one point he suggested that the companion should be a cabbage or a parrot to sit on his shoulder. He said something he could talk to, so I said: *"Yes, fine. I'll think about it"*, and I'm still thinking about it..! I can remember having to go through reheasrsals with that birthday cake (THE STONES OF BLOOD). I had to take that out because I thought it was too silly, too humorous and too self-congratulatory.

HUMOUR — ONLY THE FANS WERE MOST FUSTRATED AND ANNOYED

GL: THE HUMOUR YOU DID INCORPORATE WAS VERY ADULT. WERE YOU EVER WORRIED IT MIGHT BE MISINTERPRETED AS CHILDISH AND ALIENATE VIEWERS ?
"I don't think so. It was adult humour that children could perhaps comprehend——If they didn't understand it , it didn't fustrate or annoy them, and it certainly didn't get in the way of the story. I think the people who were most fustrated and annoyed about it were the people who were neither children nor adults, and a lot of the critics (fans) were, I think, i n the mid-to-late teens, where it is very tricky to find any humour that succeeds with that age group. For example, my wife's working on 'The Comic Strip', the feature film, and I find it utterly unfunny, or most of it utterly unfunny. I mean , 'Python' anarchy is fine, I can get that and roll about in the aisles along with everybody else, but some of the, I can only describe it in my own terms as 'undergraduate' humour, is a bit mindblowing trying to think how on earth people can really like that — then that's, again, personal taste".

GL: WHAT WAS YOUR EXPERIENCE OF DOCTOR WHO UP TO 1976—HAD YOU WATCHED IT PREVIOUSLY ?
"Well, I'd missed, of course, five years solid by being in the theatre—most of Troughton and the beginning of Pertwee—because they don't much encourage you watching television in between the acts in the theatre. No, I couldn't have been that long away because I know I saw quite a few Troughtons and I certainly saw a good deal of Pertwee as I was in television by then."

CONTINUITY— I THINK OUR TRACK RECORD WAS PRETTY GOOD

GL: DID YOU WATCH MANY OF THE OLD TAPES BEFORE YOU STARTED ?
"No. I didn't think there was much point because there are so many of them. You'd have to say: *"Right, what am I going to do, produce DOCTOR WHO or sit down for three months and make a n encyclopedia on the blessed thing?"* I'd seen enough of them — the race history was there. I wasn't that concerned, although I think our track record on continuity was pretty good. I used to get questions very shortly after I'd left the programme from the fans, letters like: *"In such and such an episode, such and such a character wore a purple cloak. Back in 1973 he wore a r e d cloak. Could you explain the deep significance of the change ?"* Costume designer got it wrong ! You know the sort of thing..."

DM: WERE THERE MANY SCRIPTS TO CHOOSE FROM ?
"No, none at all. The biggest problem I had when I went into the programme was Bob Holmes was busy writing TALONS O F WENG CHIANG, because I was asked to take it over in late October of 1976 and Philip was due to leave in mid-January. T h e first director joining date was beginning of February and Bob didn't come free from the last recording until mid-January, and so until about a fortnight before the director was due to join, I did not have a script-editor. Of course I could 'chat' to Bob, but his eyes would glaze over because he was so obviously into the problems of THE ROBOTS OF DEATH or WENG CHIANG or whatever——the last thing he wanted to know about was next season,so I couldn't push on that !

"We did, eventually, commission Terry Dicks on the Vampire story. Graham McDonald, almost as soon as he took over, said: *"By the way, you're not doing that Dracula story this season. Hold it over for next season and do it"*, because they were doing the 'real' Dracula and didn't want a send-up version. So that was our only script suddenly shot down, hence HORROR OF FANG ROCK came into being".

GL: DID YOU SEE IT WHEN JN-T REMADE THE VAMPIRE STORY ?
"I think I saw the first episode, I think".

DM: IT WAS THE SAME SCRIPT, THEY ONLY MADE MINOR CHANGES.
"Yes, I recognised it.

HINCHCLIFFE— HE'D DONE A YEAR MORE THAN HE INTENDED

GL: POPULAR RUMOUR HAS IT THAT PHILIP HINCHCLIFFE WAS OUSTED BECAUSE OF MARY WHITEHOUSE'S COMPLAINTS ABOUT THE VIOLENCE ?
"Oh no , Philip had had enough ! My understanding was he'd already done a year more than he'd intended. I think he joined for two years and at the end of the second year he was asked to stay on for a third".

GL: SO MARY WHITEHOUSE REALLY HAD NOTHING TO DO WITH IT ?
"NO ! NO ! NO !"

GL: DID YOU EVER RECEIVE ANY LETTERS FROM MRS. WHITEHOUSE ?
"I got several letters from Mary Whitehouse. The last one I got into very hot water with the B.B.C. because I insisted on replying to it personally and the B.B.C. said that was a very bad idea. I gave as good as I got—she wrote an extremely pompous and rude letter, and I wrote back equally pompous and equally rude !"

GL: WAS THAT DURING YOUR TIME ON THE PROGRAMME ?
"Yes".

DM: AND SHE WAS STILL COMPLAINING ?
"Yes".

WHITEHOUSE—I'D RATHER SHE DIDN'T TEACH ME T O SUCK EGGS

GL: WHAT WAS SHE MOANING ABOUT THIS TIME ?
"I can't remember what one it was to be honest. It was something about violence, but it was along the lines that i t lacked professional integrity and responsibility and all that sort of stuff. I felt it'd had enough integrity and responsibility t o suit me and I'd rather she didn't try and teach me to suck eggs".

DM: HOW DID YOU GO ABOUT SELECTING YOUR DIRECTORS ?
"It's a very tricky process. I keep saying this about DOCTOR WHO but I've never said it about any other programme because everyone thinks his own programme is unique, but DOCTOR WHO goes beyond that—it IS unique. It's a very very curious chemistry, and a lot of directors are frightened of it. The sheer technology that's needed is miraculous, grappling with very strange concepts, and nothing in their history has led them to train for this. There are only six directors a season. If you want t o get the directors you really want, you've got to book them blind —you book them for a period and they haven't got the faintest idea what script they're going to do beacuse the script is, by a long chalk, not even ready. In between whiles there is many a slip; the director will turn up and say: *"Look, I know I said I was going to do it but I've actually just been offered so and so and also so and so, which I'd rather do..."* You get a director whose particular strength would be an area, say, of characters and character development, and you think, *"W e l l , that story we've got about so and so coming into the series w o u l d obviously s u i t him"*, and then that script will fall by the wayside or will need further work on it, and suddenly that g u y will have to do a story crammed with technology, and vice versa of course. It was much more by the seat of your pants than any other show I worked on. You normally match a n d cost t h e director to the script".

DIRECTORS—NOT MUCH VIRTUE IN LEADING THE BLIND

DM: WAS THIS WHY YOU USED DAB HANDS LIKE PADDY RUSSELL , GERALD BLAKE AND CHRISTOPHER BARRY ?
"In the first season it seemed common sense, as I was a new boy, to use a good strong mix of people who'd done it before.I didn't think there was much virtue in all of us leading the blind.After the first season, I tried to continue, when I thought I knew a little more about the show, the old/new mix, so, almost invariably, you'd have a director who'd done it before with a designer or costume supervisor who hadn't, or vice versa. There was always an 'old hand' there to hold the hand of the new guy".

DM: DID YOU EVER ISSUE ANY OF YOUR WRITERS WITH BRIEFS BASED ON YOUR OWN WHIMS ?
"Well, you'd say *"I want a Dalek story"* to Terry Nation ! I'd resisted it for as long as possible.

DALEKS—THE ONLY ONE THING WORSE THAN A DALEK IS A CYBERMAN

GL: WHY, DIDN'T YOU LIKE THE DALEKS ?
"The only one thing worse than a Dalek is a Cyberman! Nobody has yet figured out that if you want to save yourself from a Dalek , to start with you hop on a 42 bus—because a Dalek can't go very fast and they can't climb up on the platform !

"To keep on bringing back old foes (I had a lot of pressure to bring back the Master as well) I felt, personally, that if they posed a threat once, and the Doctor saw them off, if you bring them back either the threat wasn't big enough or they take a very long time to learn their lesson. And I would have thought, by now, that the Daleks would have gone back to the great Dalek bureaucracy in the sky somewhere and filed a memo about t h i s Doctor character and said: *"We're obviously on a loser there chaps. Let's cut our losses and go and conquer the rest of the universe—leave Earth alone because it's just not worth it ! ! !"* Douglas Adams and I tried to figure out one day why anybody would want to take over the Earth, and we could well see an argument for Canada... Taking over Canada ? Fine. Lots of resources. Not many people. Nice rich life. Fresh air. Super. But the rest of the world ? Famine...Pestilence...Disease—Ugh !"

GL: WHAT SORT OF PUBLIC FEEDBACK DID YOU GET ?
"Public feedback ? Well, it was mostly from the fans. You have to be very wary if you start making any general popular programme for a committed group of people—you're going to be in trouble — the fans are going to end up hating you ! You'll be amazed to hear that not all fans agree with eachother so if you'd made the programme along the lines demanded, n o t suggested or requested by some of the fans, but demanded, by then w e would have satisfied five people and offended t h e other nine million".

SEASON 17— I WAS MUCH HAPPIER WITH THAT SEASON

GL: YOUR BIGGEST SUCCESS, RATINGS WISE, WAS THE FIRST HALF O F SEASON 17, WITH FIGURES OVER 12 MILLION, EVEN AFTER ITV WENT BACK ON AIR AFTER THE STRIKE. TO WHAT DO YOU ATTRIBUTE THE SUCCESS OF THAT SEASON ?
"I was much hapier with that season than I was with the others . I suppose I'd got used to the show and the crews had got used to it. One of the big factors you asked me about earlier was whether the budget had been a problem. Well, that overspending did not really impinge on any of the prerogatives. What was much more a problem, not just with Philip but the whole history o f the programme, had been of constant over-runs, over - budgets , designers sitting up till 4 o'clock in the morning with their drawings, camera crews staying on till midnight to record the programme... and when I got there, in the absence of a script editor I couldn't concentrate on the stories, so I thought it might be wise to try to concentrate on the crewing. I couldn't get crews—I couldn't get camera crews, I couldn't get designers and I couldn't get lighting directors—they didn't want to work on the programme anymore, and I thought that was a catastrophe ! It was too much like hard work, they'd had enough, quite literally had enough. The young guys said *"Okay, fine, I'll take my chance"*, because there's no other programme you can design f o r in this way or try this camerawork with, but none of the experienced guys wanted to know about it, and that, I thought, was a disaster, because it just meant the programme would suffer a s the problems kept on repeating themselves; You would get unexperienced crews in the studios who would automatically over - run on such a complicated programme, so I had to put my foot down very severely on the first studio—Derrick Goodwin on THE INVISIBLE ENEMY—which was hugely demanding, technologically. I thought, when I took over DOCTOR WHO, I'd worked on all forms of drama there were: O.B., Film, Video, Period, Comtemporary,the lot. I still felt as if I'd walked out of the Stone Age when I started the show—I was a dripping mess at the end of the first studio, but we got out on time. I said *"We must not accept the fact that DOCTOR WHO is going to over-run"*, and gradually we got the guys to accept that we were aiming to finish when w e said we would, and do the scenes we said we would. People said *"Oh, we'll see it when we believe it"*,and we got out of all that with tremendous hard work. And after that it just built graduallly until we got a pretty good machine running by the time the third season came along. People actually believed t h a t you meant what you said, and if you asked someone t o pull their fingers out, they knew you were in trouble.

"The stories that we were able to get for the 17th Season I found rather more attractive. It pleased me mightily to do the one with all the linked stories, The Key to Time, which is sitting over there(pointing)waiting for the Doctor to thrust a rod into it and take us all out of this terrible mess".

GL: SOME FANS BELIEVE THAT SEASON 17 IS THE WORST EVER, PROBABLY BECAUSE IT ENDED WITH A STORY NOT INTENDED AS A SEASON FINALE. FROM WHAT I SAW OF 'SHADA', HAD IT BEEN COMPLETED, I'M SURE IT WOULD HAVE ROUNDED OFF SEASON 17 INTO ONE OF THE BEST SEASONS EVER.
"Yes, I think so too".

FANS—IF I'D TAKEN TOO MUCH NOTICE OF THEM I'D HAVE SHOT MYSELF

GL: WERE YOU EVER HURT BY SOME OF THE FANS' CRITICISMS ?
"You can't be insensitive. Again, if I had been sensitive about it I'd have gone and shot myself because not that many fans were pleased with it. I came in for a fair amount of stick whilst I was there, but it was amusing for the first two or three years when I left—I kept on meeting fans for interviews and it would always open with: *"I think you've been done a lot of disservice and I want to put the record right"*. What had they been saying about me ? I had no idea what the criticisms were ! As I say , if I'd taken too much notice of them I would have shot myself ! Well, everybody likes to be liked !"

GL: WOULD YOU AGREE THAT SOME OF THE HUMOUR IN THE 17TH SEASON WAS A LITTLE OVER-THE-TOP ?
"HORNS OF NIMON—Kenny McBain directed that—I thought w a s a very very clever concept to get the stylization into the beasties and de-humanise them, because it was another of those costumes which we kept trying to get away from,with a limited degree of success, which is just a guy in drag. I think they ' re the most boring of all the monsters are the guys in drag. Monsters as human beings, I think they're great. Weng Chiang himself for example. But another guy in another rubber suit—that's why I hated the Cybermen so much. The Nimons were choreographed . We had a choreographer in to orchestrate the movement, and it was a brave idea and it just didn't work".

SHADA—THAT BLOODY ELECTRIC CLOCK

GL: HOW DID YOU REACT WHEN THE FILMING OF 'SHADA' WAS CANCELLED?
"The filming wasn't cancelled because we'd done the filming and it looked very promising ! The previous two Christmas times we had been able to skate around, either by rewriting or rescheduling, to get out of the strike that happened every Christmas over that bloody electric clock (and still goes on now), e v e n to the point where, on my first one as a little Christmas present for me, they decided to put the whole production order i n reverse. So we went out and did the O.B. first, filming n e x t and studio last, which was an absolute nightmare. But we could not get out of this one. The doors of the studio were locked,it was that simple, we just couldn't get in there. We turned u p regularly in order for the actors to fulfil their contracts. Legally, I had to say to them: *"Look, be there and I'll send you home"*, which was heartbreaking—one of the worst experiences I think I've ever come across. But out of that there came a bit of good in that it was in the last studio when we were told that they would not either be remounting straight after Christmas, as had been promised before, so that we'd just come back a few weeks later and do it. They weren't going to do that—they were going to put it into next season. And that's when I said to Tom *"Look, suddenly we're free—the dates are now free—we can go to Los Angeles !"* That's when we went off to the first convention in America. I was determined not to go out on a dying fall . I thought going to America was at least better than sitting in the office.

GL: THERE WERE, AND STILL ARE, PLANS TO BRING 'SHADA' O U T ON VIDEO CASSETTE, LINKING THE EXISTING FOOTAGE WITH NARRATION, CAPTION SLIDES AND GRAPHICS.
"Why not turn it into a radio play ?"

GL: WERE YOU CONSULTED OVER THE 'SHADA' FOOTAGE INSERTED I N T O 'THE FIVE DOCTORS' ?
"I'm not consulted about anything, no ! Douglas and I wrote it in, what, six days, and it worked. We wrote CITY OF DEATH in the same time".

THE HORNS OF NIMON—A VERY WEAK SCRIPT, A VERY WEAK PROGRAMME

GL: WAS 'SHADA' CO-WRITTEN BY YOU AS WELL THEN ?
"Yes, and I read in an issue of DWB where somebody said that the season would have seemed much more successful had that finished it, and I couldn't agree more. Yes, HORNS OF NIMON was a very weak script, a very weak programme, and that's why we buried it number five. I don't know why on earth John didn't finish off SHADA—with Tom there and Lalla there I would have thought i t would be a very cheap show for him with all the footage o n board".

GL: 'CITY OF DEATH' IS GENERALLY REGARDED AS YOUR FINEST STORY , CO-WRITTEN WITH DOUGLAS ADAMS UNDER THE PSEUDONYM OF 'DAVID AGNEW'. DOES SUCH A PERSON ACTUALLY EXIST ?
"I wish he did—his agent never knew where he was and I could never reach him at home ! Graham McDonald insisted it be used . Well, he didn't insist that name be used. He didn't want the script editor or the producer to take the credit because it was a political thing with the Writer's Guild at that time. Why it should be different on DOCTOR WHO than other programmes I do not know. I keep seeing script editor's names on scripts all over the place and Eric takes a credit on the Dalek one , b u t that was a dictate at the time. Graham said one of the names he had used before, or had one of his script editors use, had been David Agnew and how would that do rather than go to the phone book ? Graham got quite cross because I said , in one of my facetious moments, why not let's use the name 'Richard Thomas' , which happened to be the first two names of my then three year old son, just to prove for all the critics that any three year old can write for DOCTOR WHO ! He didn't like that very much"

GL: SO WHO TOOK THE CREDIT FOR 'SHADA' ?
"I don't know, Doug Adams took the single credit. We came to an agreement over that one because I was leaving and it wasn't quite so important to me as it was to him to get a credit".

GL: 'CITY OF DEATH' WAS THE FIRST STORY FILMED ABROAD, TAILORED AROUND THE REQUIREMENTS OF THE SCRIPT. WHAT DO YOU THINK OF THE ATTITUDE NOWADAYS WHERE FIRST A NICE, EXOTIC LOCATION IS FOUND AND A STORY WRITTEN AROUND IT ?
"I can't see anything wrong with that reasoning—as long as the script is good enough".

GL: AND IF IT'S NOT...
"Then you're burnt. BADLY. That's the risk".

TO BE CONCLUDED
...NEXT ISSUE !

NEWS IN BRIEF

THE RATINGS for the two Dalek films, recently rescreened on consecutive Saturday mornings, finished on a high note with 'Dalek Invasion Earth 2150 AD' attracting 4·06 million.

Ratings buffs among you will be interested to know that the 22nd Season averaged 7,114,000 which is 20,000 down on the average audience of Season 22. In terms of audience popularity, Season 22's offerings finished as follows:

1st) ATTACK OF THE CYBERMEN
2nd) REVELATION OF THE DALEKS
3rd) VENGEANCE ON VAROS
4th) TIMELASH
5th) MARK OF THE RANI
6th) THE TWO DOCTORS

(Our billed ratings analysis for this issue is cancelled).

SEVANS MODELS, manufacturers of the authentic Dalek Construction Kits, have won an exclusive license to market anything from DOCTOR WHO they wish to choose. Their next kit will be Davros, followed by the Tardis and console, then Hovabout and Mechanoid, the latter two scheduled for 1986. Thereafter they hope to tackle the Cybermen and, of course, K9 !

DWB:22 contained an erroneous statement in the 'DWASocial' report. We were misled into believing that Keith Barnfather was the producer of the 'Auf Wiedersehen Doc' video project when in fact all credit should have gone to Kevin Davies. Incidentally, it is feared, following its premiere at 'DWASocial', that pirate copies of the puppet show may be distributed commercially. It must be stressed that such an act would infringe copyright laws, though Kevin is pleased for the video to be shown at conventions. You can contact him by writing to him at: Animation & TV Graphics, 17 Cumberton Road, LONDON N17 7PA.

CONGRATULATIONS go to singer Phyllis Nelson whose classic 'Move Closer' single recently achieved considerably more success than her previous joint effort with 'Who Cares', by reaching number 1 !

IAN LEVINE has been asked to give a statement to DWB following Dominic May's 'Nazi' slur in his penultimate 'C.T.'. He refused to comment, simply saying he was "Disgusted", and Dominic May has since written a letter of apology.

CMS recently celebrated the new era of Jon Pertwee's 'Space and Time' with a party in North London, at which the first four colour covers, from SPEARHEAD IN SPACE through to INFERNO were unveiled for the first time. Drawn by Phil Bevan, 'Drog' and Tony Clark, they simply have to be seen to be believed, and can be ordered via last issue's advert.

Colin for Fan Aid

Colin Baker is the latest addition to an impressive list of guest names who are almost certain to put in an appearance at the Fan Aid Convention in June. Other names include Graham Williams, Terrance Dicks, Graeme Harper, Bob Baker and Philip Martin. Issue 2 of Fan Aid (the fanzine) is likely to be out in time for the convention. Based on the making of VENGEANCE ON VAROS, it includes interviews with Ron Jones, Philip Martin and Jason Connery. There are still places available for the convention which can be booked either by the form which appeared in DWB#21, or by sending £6 and an SAE to: Steven Brittain, 8 Springfield Road, BRADFORD-ON-AVON, Wiltshire, BA15 1BB.*

Paul Cornell has announced there will be a Fan Aid 3 scheduled for November. It will be the last in the series and the highlight will be contributions from leading DOCTOR WHO artists like Dave Gibbons and Andrew Skilleter, plus a section for fan articles by the usual big names.

(*The convention will take place on Saturday 29th June between 8·45 to 5·00 p.m.)

RIGHT TO REPLY MICHAEL GRADE

BBC Television Centre London W12 7RJ

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22nd April 1985

Dear Jeremy Bentham,

Thank you for your letter of 5th April and for sending me the March 20th Dr Who Bulletin.

Thank you for offering me the opportunity to address the Dr Who fans through your journal. Frankly I think I have said everything I want to say on the subject at the moment. I am awaiting some research findings based on viewer reaction to recent series, the findings of which I shall be discussing in detail with the Head of Drama Series and Serials.

Perhaps later in the year when this process is complete I might have something new to add to the debate.

Yours sincerely,

Michael Grade
Controller, BBC-1

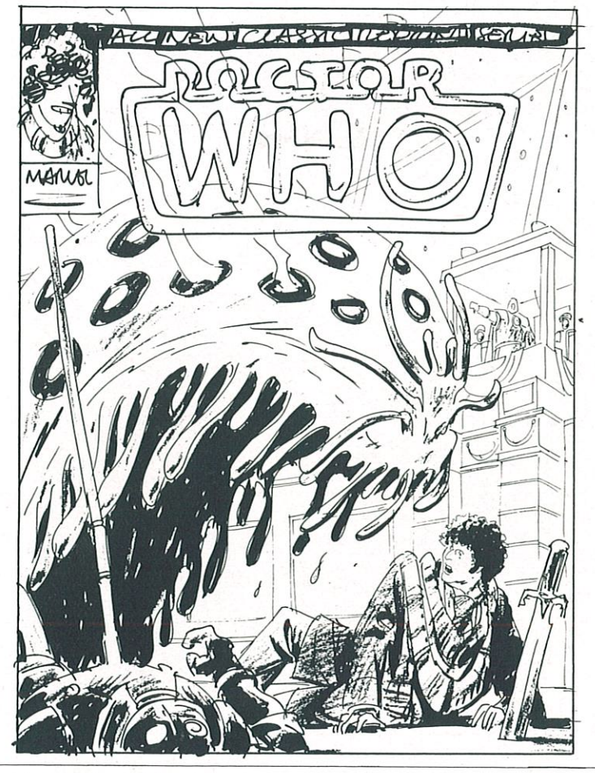
MARVEL

Compiled by RICHARD STARKINGS

This year's 'DOCTOR WHO Summer Special' is priced at £1 20 and features the fourth(!) reprinting of the 'Iron Legion' story DWWs#1-4 by Pat Mills / Dave Gibbons. This time the story is being reprinted from the full colour film for the U.S. Marvel Premiere Presentation, complete with anglizised spellings. The package, which features an all-new cover by Dave Gibbons (whose initial draft is featured here alongside John Higgin's finished version) has been put together by editor Cefn Ridout and myself.

MARVEL # 101

*Cover photo of Glass Dalek...
*Interviews with Patrick Troughton and Mark Strickson both by Richard Marson...
*ABOMINABLE SNOWMEN Archives by J.Jeremy Bentham(Fact-File by Richard Marson)...
*Retrospective on TIMELASH and REVELATION OF THE DALEKS by Gary Russell (with lots of pics of Davros and the Daleks)
*First part of 'Funhouse', by McKenzie/Ridgway, in which Peri makes a brief appearance and the Doctor and Frobisher are seperated from the Tardis ...
*More readers' art.



Contrary to much public rumour John Nathan-Turner has been confirmed, by Michael Grade, as Producer for the next DOCTOR WHO season, the 23rd.

Opting to keep experienced hands at the helm Eric Saward will also be offered a renewal of his contract, allowing him to cover all the stories next year.

The only question mark still outstanding now is the nature of the new season. According to John Nathan-Turner (see DWB #22, page 8) all the 'revamp' involves is switching the show back to 25 minute episodes and possibly new titles. It will obviously need a lot more changes than these to convince the public the show can still be worth watching. However, following recent sharp criticism of DOCTOR WHO (along with 'Robin of Sherwood' and 'Eastenders') by Mary Whitehouse, some observers within the BBC believe it will lead to some change of direction away from the overtly visual horror and violence that so characterised last season, although spokesmen

WHITEHOUSE RANTS AGAIN !

for both the above two series, the former of which ironically went out as ITV's opposition to DOCTOR WHO, have revealed her latest outburst is unlikely to have any affect on their shows. The latest round of her vendetta against DR WHO was made at the annual meeting of 'The National Viewers and Listeners Association', shortly after a £30,000 bill for failed court action over the film 'Scum' was settled by an anonymous donor.

Master eradicated

Despite the suspension of the series from current schedules, Robert Holmes is continuing to write the serial originally due to be filmed in Singapore this summer.

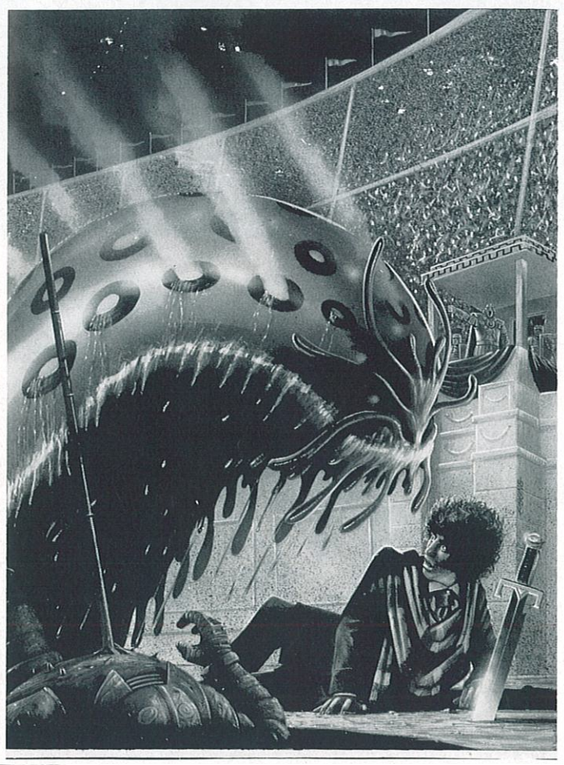
As reported recently in DWB, this production will feature the return of the Autons. However, by agreement with Eric Saward, Robert Holmes has won permission to drop the Master from the storyline.

Holmes has always expressed preferences to do stories unhampered by excessive character constraints—a reason why he declined to write THE FIVE DOCTORS. Now, having all but completed his first draft of the Singapore story, his belief is that the Master is out of place with the kind of narrative he has in mind.

TARGET

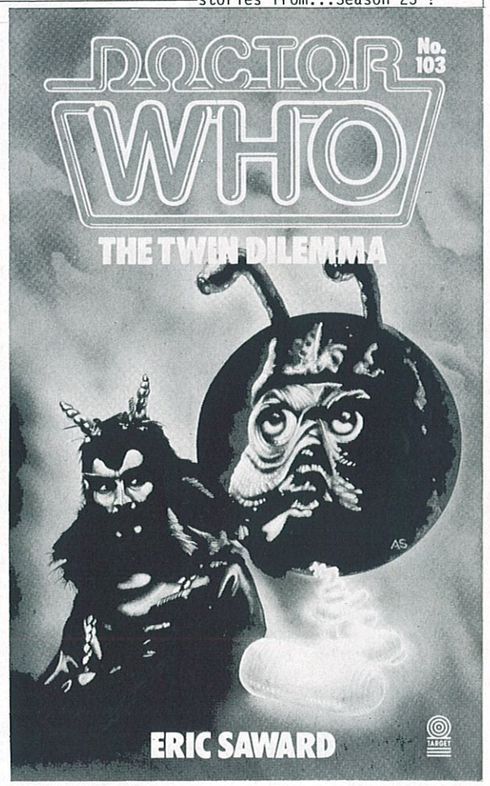
As illustrated below, THE TWIN DILEMMA novel is adorned with a new cover, arguably a vast improvement on the previous one which had to be scrapped owing to legal complications with Colin Baker's agent.

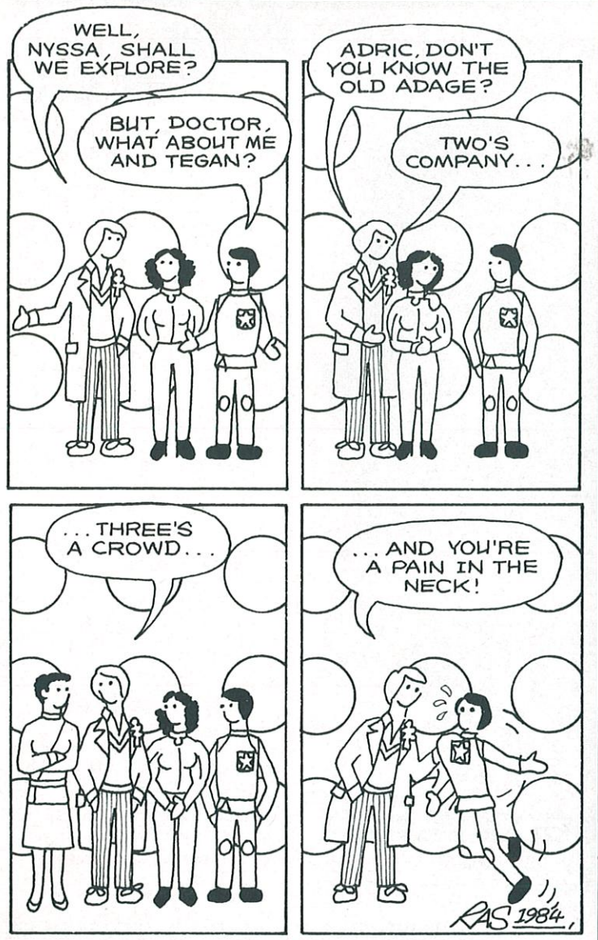
The last title to add to 1986's schedules is the William Hartnell story THE REIGN OF TERROR, Dennis Spooner's first season historical adventure, to be novelised by Ian Marter, his first Hartnell book to date ! It is hoped that late '86 will be made up of recently televised stories from...Season 23 !



THE DOCTOR HAS REGENERATED, HAVING SACRIFICED HIS FIFTH PERSONA TO SAVE PERI'S LIFE, BUT THINGS ARE NOT GOING WELL...

ON THIS OCCASION THE PROCESS OF REGENERATION IS BY NO MEANS SMOOTH, FOR THE EVEN-TEMPERED, GOOD-HUMOURED FIFTH DOCTOR HAS GIVEN WAY TO A RATHER DISTURBED AND UNSETTLED SUCCESSOR. IN A PARTICULARLY IRASCIBLE MOMENT THE NEW DOCTOR COMES DANGEROUSLY CLOSE TO COMMITTING A SHOCKING CRIME. OVERWHELMED WITH GUILT FOR HIS VIOLENT BEHAVIOUR, THE REPENTANT TIME LORD DECIDES TO BECOME A HERMIT...




WELL, NYSSA, SHALL WE EXPLORE?
BUT, DOCTOR, WHAT ABOUT ME AND TEGAN?
ADRIC, DON'T YOU KNOW THE OLD ADAGE?
TWO'S COMPANY...
...THREE'S A CROWD...
...AND YOU'RE A PAIN IN THE NECK!
RAS 1984

DWBULLETIN

1985 SUMMER SPECIAL 24 & 25

GIANT FORTY PAGE ISSUE WITH EIGHT PAGES IN FULL COLOUR

EIGHT PAGES OF FULL COLOUR A4 GLOSSY POSTERS FROM CLASSIC STORIES REPRESENTING ALL ERAS OF THE SHOW, INCLUDING... THE CELESTIAL TOYMAKER AND THE REVELATION OF THE DALEKS...

INTERVIEWS

GRAHAM WILLIAMS (PART 2). THIS ISSUE GRAHAM TALKS FRANKLY ABOUT K9, THE KILLER CATS OF GINSENG, THE KEY TO TIME, THE GAMBLE WITH TIME, THE CELESTIAL TOYMAKER AND MUCH MORE. . .

GRAEME HARPER: WHAT HE WOULD DO IF HE WERE PRODUCER AND A LOOK BACK OVER HIS 14 YEARS ON AND OFF THE SERIES AND CAVES OF ANDROZANI AND REVELATION OF THE DALEKS. . .

GLEN MCCOY: A STEP-BY-STEP INTRODUCTION ON WRITING FOR TELEVISION AND HOW TO GO ABOUT GETTING YOUR SCRIPT ACCEPTED.

TARGET CENTENARY SPECIAL

ANDREW SKILLETER LOOKS BACK ON SIX YEARS OF 'WHO ART AND HIS PLANS FOR THE FUTURE. . .

TARGET YEAR-BY-YEAR GUIDE : A COMPLETE RECORD DOCUMENTING W. H. ALLEN'S 12 YEAR ASSOCIATION WITH DOCTOR WHO—THE UPS AND THE DOWNS OF BOOK PUBLISHING...

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VOTE NOW: ENTRIES ARE FLOODING IN THICK AND FAST BUT NO WAY APPROACHING OUR TARGET OF EVERY READER—PLEASE, WHEN ORDERING THE SPECIAL DON'T BE APATHETIC —SEND IN YOUR VOTE TOO AND YOU WILL AUTOMATICALLY BE ENTERED INTO OUR PRIZE DRAW WHICH CONSISTS OF SOME GREAT PRIZES! DETAILS APPEAR ON PAGE 10 OF ISSUE 21 AND THE CLOSING DATE IS JULY 1ST. THE STORY VOTED 'ALL-TIME CLASSIC' WILL BE CAPTURED IN A STUNNING PULL - OUT POSTER BY ARTIST DAVID MILLER.

PLUS;

WHAT HAVE WE LOST ? ONE OF THE MOST CONTROVERSIAL ARTICLES ON FANDOM YET, BY NICHOLAS SETCHFIELD... ART FOR ART'S SAKE: STEPHEN GLANCY TAKES A LOOK AT CONTINUITY THROUGH THE YEARS AND ASKS IF JN-T HAS TAKEN IT TOO FAR ... C.M.S. IN BLACK AND WHITE : STEPHEN JAMES WALKER PRESENTS A 4-PAGE SOUVENIR PULL-OUT DOCUMENTING THE RISE OF 'SPACE AND TIME' AND A SUMMARY OF THEIR SECOND-TO-NONE COVERAGE OF THE BLACK AND WHITE ERA OF DOCTOR WHO... ALL THE MONTH'S NEWS , A BUMPER SELECTION OF LETTERS AND MUCH,MUCH MORE !

(PLEASE NOTE; SOME OF THE ABOVE CONTENTS ARE SUBJECT TO CHANGE)

OUT WEDNESDAY, JULY 24TH

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('THE BEST OF DWB#1-9' WILL NOW BE OUT LATER IN THE YEAR).

(...Continued from Page 6)

something obvious, but surely the Doctor dangling inside the Timelash was irrelevant ? And how is it a 'fate worse than death' if it is just a load of bars and crystals, and if it only banishes the victim away ? Herbert, as I recalled, dived in to save the Doctor with absolutely no harm coming to him at all... *ALAN LEAR:* While I naturally hope that our worst fears for the future will prove unfounded, that DOCTOR WHO is to convincingly emulate the phoenix in '86, and that Michael Grade will soon be trampled by a moderately populous herd of loose-bowelled wildbeast, I must nevertheless bear witness to an inescapable conviction : THAT ANY T.V. SHOW WHICH LETS ITSELF SINK TO THE LEVEL OF 'TIMELASH' DESERVES TO BE CANCELLED. THERE CAN BE NO EXCUSES FOR SUCH ABSENCE OF SIMPLE PROFESSIONALISM !

REVELATION OF THE DALEKS

DAVID GUEST: Hoorah for Harper! CAVES was Davison's best story thanks to his directional skills, and REVELATION could be Baker's greatest ! Best Dalek story since GENESIS. As dear Eleanor Bron has said in both her 'WHO appearances:'Equisite'!.. *PETER HEAMON:* REVELATION OF THE DALEKS was certainly the best story of the season and in my opinion the best of the last 6 years (bar CITY OF DEATH). The only letdown was perhaps the somewhat unticlimatic Dalek battle in episode two. This is certainly the all time classic of the JN-T era... *DOMINIC BRITTON:* This magnificent story, in my opinion, not only transcends the rest of the season, but ranks among the greatest stories, Dalek or otherwise, since the show began . The main praise must go to Graeme Harper, whose imaginative use of the camera never ceases to amaze (that rolling down through T.R.'s floors was quite brilliant). Next I applaud Eric Saward for the most original - Dalek script for many years. It beat DESTINY and RESURRECTION into a cocked hat ! The theme of death was used to wonderful effect and the characters were beautifully drawn (as you would expect after Richard Mace, Berger, Scott, Lytton, Stein...), and the whole cast was marvellous, not one weak member among them. Particularly worthy of praise are Eleanor Bron, William Gaunt, Clive Swift and, of course, the wonderful Jenny Tomasin ! Best of all has to be Terry Molloy as Davros, adding another dimension to the character. Only one disappointment; Davros should have been killed off—it would have made such a magnificent climax.

A SCENE FROM GRAHAM WILLIAMS' DESTINY OF THE DALEKS' DRAWN BY STEPHEN CRANCH. (READ PART TWO OF OUR INTERVIEW IN THE 'DWB SUMMER SPECIAL'. . .

VOLUME 2, NUMBER 11. PUBLISHED WEDNESDAY 29TH MAY 1985. EDITED AND PUBLISHED MONTHLY BY GARY LEVY TO WHOM ALL MATERIAL IS COPYRIGHT EXCEPT WHERE CREDITED. THE OPINIONS EXPRESSED HEREIN ARE THOSE SOLELY OF THE WRITERS AND ARE NOT INTENDED TO BE REFLECTIVE OF FANDOM AS A WHOLE. BBC PHOTOS ARE (c) PAID AND THERE IS NO ATTEMPT TO SUPERCEDE BBC, MARVEL OR W.H.ALLEN COPYRIGHTS. DWB IS PRINTED BY 'DESIGN & PRINT (WEST SUSSEX) LTD' (07917) 5221 .

WANTED: Any DOCTOR WHO related material from any era or Doctor. Send lists first to : Gary Sigsworth, 32 Manorgate Road, Norbiton, KINGSTON, Surrey

WANTED: Articles for the new fanzine 'Earthshock'. Senders will receive a free copy. Send articles to: William Baker, 7 Fountains Road, BRAMHALL, Cheshire.

WANTED: Contributions for # 2 of 'Zyton 7' 'zine, especially fiction, articles and first three Doctors reviews: N. Adams, 19 Cavenham Rd, TUDDENHAM, Suffolk.

AN*IMPORTANT*NOTICE*TO*ALL*ADVERTISERS*IN*'DWB'*#24/25

Because of a significantly increased print-run for the 1985 Summer Special, advertising rates will be slightly increased. The following prices refer to the Summer Special only:

FAN ADVERTISING RATES

One page: (A4 camera ready)£28

Half page: (130 x 390mm / 270 x 195mm) £12 50

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Eighth page: (65 x 195 / 130 x 95mm*) £4

(*Introduction of new sizes)

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As a special one-off introductory offer, we are offering a whole page for just £75, in full colour ! This price is for both fan and commercial advertisers and is an unbeatable offer which will NOT be repeated ! If you wish to take advantage of this offer, bookings must be made no later than June 15th and colour films (ready for printing) to arrive no later than July 1st.

ISSUE 24/25 COPYDATE: Saturday July 6th.

SPOT COLOUR: 50% extra.

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*Adverts MUST comply to the exact dimensions quoted above and no variations can be accepted.

*Adverts of an offensive nature or with billed items believed to be in breach of copyright will be refused.

*Adverts must be completely in black inked. All text should be typed. NO pencilled or handwritten ads are permitted.

*In the event of lack of space, ads will be forwarded an issue or returned on request.

ZYTON 7

ISSUE ONE'S CONTENTS INCLUDE:

SEASON 22—Reviews of ATTACK OF THE CYBERMEN, VENGEANCE ON VAROS and THE MARK OF THE RANI...

A PROFESSIONAL KILLER—A character analysis of Lytton...

FLASHBACK—In-depth looks at THE PYRAMIDS OF MARS and FOUR TO DOOMSDAY...

PLUS—A review of "DOCTOR WHO—The Music II", book reviews, an article on secrecy surrounding returning enemies, a comic-strip send-up of THE TWIN DILEMMA, fanzine & "ODWM" reviews, lots of artwork by Chris Halls and Paul Richardson (including a stunning Season 22 centrespread), covers for your audio recordings of DESTINY OF THE DALEKS and CITY OF DEATH, a prize quiz, newspaper cuttings & MUCH MORE!

Issue One has 36 A5 pages (reduced from A4) and costs 70p + an A5 SAE or 90p all inclusive. Please send cheques/POs payable to J. Adams to:

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NICOLA2

After the initial sucess of issue 1, which was to be a one off fanzine, there has spawned for want of a better word a second issue of this Nicola Bryant Fanzine.

Issue 2 like issue 1, will contain, letters, news, info, comments etc on Nicola Bryant as well as loads and loads of photos which is what you seem to like most, judging from my mail.

Issue 2 is available for only 50p including postage and packing and if you missed out on issue 1 you can still order a copy of this at the same price 50p (Inc postage and packing)

Cheques, postal orders etc made payable to Keith Gooch and sent to:

KEITH R. GOOCH,
33 ROSSIE PLACE,
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EH7 5RX,
SCOTLAND.

Part of the proceeds from these two fanzines will go to the FAN AID campaign.

(Cash always accepted)

To show our appreciation of the effort you've just gone to by turning your copy of DWB through ninety degrees, we're going to give you a bit of info that'll radically escalate you into the highest DWAS clique possible. No, we're not going to reveal the identity of the owner of a video of EVIL OF THE DALEKS, we're not even going to give you Alec Charles' phone number, but we are going to tell you about SPECTROX 2, the fanzine event of the nanosecond. Within its 40 very posh typeset pages, you'll find reviews of Season 22, an in-depth study of the Doctor's relationship with Peri, a history of the Cybermen, a side-splittingly unfunny comic strip satire on THE TWO DOCTORS, a look at Dr Who's costume designs, a review of WhoCon 21, letters, artwork, and lots'n'lots of irrepressible, er, humour (it says here). But don't just take our word for it - look what they said about it at DWASocial 5.....

"I wouldn't wipe my bottom with this." - David Richardson

"Um..." - Dominic May

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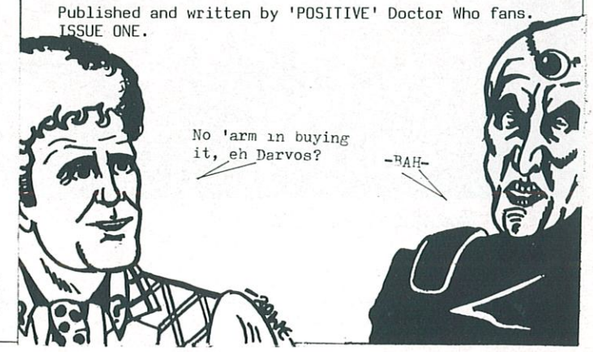
THE MASTER: Examination of his character from Terror of the Autons to Mark of the Rani.

PLUS: Fanzine reviews, letters, 'Sorting out the Ratings', Index to Starlog Who articles etc.

Published and written by 'POSITIVE' Doctor Who fans. ISSUE ONE.



VENGEANCE ON VAROS

The Doctor	Colin Baker
Peri	Nicola Bryant
The Governor	Martin Jarvis
Sil	Nabil Shaban
Jondar	Jason Connery
Arak	Stephen Yardley
Etta	Sheila Reid

Writer	Philip Martin
Producer	John Nathan-Turner
Director	Ron Jones

DOCTOR WHO VIDEO

VENGEANCE ON VAROS

BBCtv

VENGEANCE ON VAROS

Judith L. Bailey, 1985